

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 584.—Vol. 32.
Registered for transmission abroad.

OCTOBER 1, 1891.

Price 4d.; Post-free, 5d.
Annual Subscription, Postage-free, 5s.

ROYAL CHORAL SOCIETY,

ROYAL ALBERT HALL.

Patron: HER MAJESTY THE QUEEN.

President: H.R.H. THE DUKE OF EDINBURGH, K.G.

Conductor: Mr. BARNEY.

TWENTY-FIRST SEASON, 1891-92.

FIRST CONCERT, WEDNESDAY, OCTOBER 28, AT 8.

The two great Symphony Cantatas

MENDELSSOHN'S "HYMN OF PRAISE"

AND

BEETHOVEN'S 9TH (CHORAL) SYMPHONY

For the first time these two important works will be presented together, side by side; and, in order to mark the occasion, a largely increased Orchestra of 130 Strings, and double wind, has been engaged.

Artists: Miss ANNA WILLIAMS, Miss MARGARET HOARE, Miss HILDA WILSON, Mr. IVER MCKAY, and Mr. WATKIN MILLS. Organist, Mr. HODGE. Prices: Stalls, 10s. 6d.; Arena, 7s.; Balcony (reserved), 5s.; unreserved, 4s.; Gallery Promenade, 1s.

SECOND CONCERT, WEDNESDAY, NOVEMBER 18, AT 8.

STANFORD'S "EDEN."

First time of performance in London. Artists: Miss MACINTYRE, Madame HOPE GLENN, Mr. BEN DAVIES, and Mr. HENSCHEL.

The Series will comprise Ten Concerts, of which eight will be Subscription. Prices for the Subscription of Eight Concerts: Stalls, 5 guineas; Arena, 2 guineas; Balcony (reserved), 14 guineas. Seats may be booked, and prospectuses obtained, at the Royal Albert Hall.

HIGHBURY PHILHARMONIC SOCIETY,

THE ATHENÆUM, Highbury New Park, N.

Conductor: Mr. G. H. BETJEMANN.

NOVEMBER 16, 1891.

MENDELSSOHN'S "ST. PAUL."

Artists:

Mrs. HENSCHEL. Miss GRACE DAMIAN.
Mr. BEN DAVIES. Mr. NORMAN SALMOND.

JANUARY 18, 1892.

F. CORDER'S "THE BRIDAL OF TRIER-MAIN."

C. H. H. PARRY'S "DE PROFUNDIS."

Grieg's "AT THE CLOISTER GATE" (For Ladies' Voices).
Wagner's "DIE MEISTERSINGER" (Orchestral Selection).

Artists:

Miss CARLOTTA ELLIOT. Miss ELEANOR REES.
Mr. CHARLES CHILLEY. Mr. W. H. BRERETON.

MARCH 14, 1892.

MACKENZIE'S "THE ROSE OF SHARON."

Artists:

Madame NORDICA. Madame BELLE COLE.
Mr. HENRY PIERCY. Mr. MAX HEINRICH.

MAY 9, 1892.

GOUNOD'S "FAUST."

INCLUDING THE BALLET MUSIC.

Artists:

Madame FANNY MOODY. Miss FLORENCE MONK.
Madame ENRIQUEZ. Mr. IVER MCKAY.
Mr. ANDREW BLACK. Mr. CHARLES MANNERS.

Subscriptions for Seats: 15s., 12s. 6d., 10s., 7s. 6d.; Executant Members, One Guinea.

Prospectus and full information may be obtained from—

WILLIAM THORNTWHAITE,

14, Highbury Hill, N., } Hon. Secs.
HENRY SCRUTON, 48, Highbury Hill, N., }

ROYAL ACADEMY OF MUSIC,

TENTERDEN STREET, W.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patrons: HER MAJESTY THE QUEEN AND THE ROYAL FAMILY.
Principal: Dr. A. C. MACKENZIE.

Next Fortnightly Concert, October 24, at 8 o'clock.

Michaelmas Term commences October 1, 1891.

Entrance Examination, September 29, at 11 o'clock.

F. CORDER, Curator.

BIRMINGHAM MUSICAL FESTIVAL,

1891.

TUESDAY, WEDNESDAY, THURSDAY, AND FRIDAY.

OCTOBER 6, 7, 8, and 9.

Principal Vocalists: Madame ALBANI, Miss ANNA WILLIAMS, Mrs. BRERETON, and Miss MACINTYRE, Miss HILDA WILSON, Madame HOPE GLENN; Mr. EDWARD LLOYD, Mr. IVER MCKAY, Mr. SANDLEY, Mr. WATKIN MILLS, Mr. BRERETON, and Mr. HENSCHEL.

Solo Violin, Dr. JOACHIM.

TUESDAY MORNING.—"ELIJAH."

TUESDAY EVENING.

DR. A. C. MACKENZIE'S "VENI, CREATOR SPIRITUS"
BEETHOVEN'S VIOLIN CONCERTO (Dr. JOACHIM)
BRAHMS'S THIRD SYMPHONY, &c.

WEDNESDAY MORNING.

BACH'S "ST. MATTHEW" PASSION MUSIC.

WEDNESDAY EVENING.

STANFORD'S NEW DRAMATIC ORATORIO "EDEN," &c.

THURSDAY MORNING.—"MESSIAH."

THURSDAY EVENING.

PARRY'S "BLEST PAIR OF SIRENS."

Solo Violin, Dr. JOACHIM, &c.

FRIDAY MORNING.

DVORAK'S NEW REQUIEM.

BEETHOVEN'S SEVENTH SYMPHONY.

FRIDAY EVENING.

BERLIOZ'S "FAUST."

Conductor, Dr. HANS RICHTER.

Detailed Programmes may be obtained on application to

ROBERT L. IMPEY, Secretary,

26, Waterloo Street, Birmingham.

MESSRS. NOVELLO, EWER AND CO.

Have the honour to announce that in consequence of the passing of the

NEW AMERICAN COPYRIGHT ACT

enabling Composers and Proprietors of Musical Compositions to establish a Copyright in their Works in the United States of America, they have been entrusted by the following eminent Music Publishing Firms with the SOLE AGENCY for the Sale of their Copyright Publications:—

MESSRS. CHAPPELL AND CO.

" ROBERT COCKS AND CO.

" CRAMER AND CO.

" HOPWOOD AND CREW.

The Publications of the above-mentioned houses will, therefore, be on Sale at Messrs. NOVELLO, EWER and Co.'s American Branch,

21, EAST 17TH STREET,

NEW YORK,

where complete Lists and Catalogues may be had, gratis, on application.

LONDON & NEW YORK: NOVELLO, EWER & CO.

PROFESSIONAL NOTICES.

MISS FLORENCE ALMOND (Soprano)

(Pupil of Professor Wallworth).

For Oratorios, Concerts, At Homes, &c., and Lessons in Singing,
42, Burnt Ash Hill, Lee, S.E.

MISS ALICE ASHTON

(Soprano).

MISS FRANCES (DAISY) ASHTON

(Violinist).

For terms, address, care of Madame Ashton, 19, Stamford Hill,
London, N.

MADAME ASHWORTH-HUGHES (Soprano)

For At Homes, Concerts, &c., address, care of Forsyth Bros., 122,
Deansgate, Manchester.

MADAME BARTER (Soprano)

(Of the Crystal Palace and Covent Garden Promenade Concerts),
Pupil of W. H. Cummings, Esq.For Oratorios, Classical and Ballad Concerts, address, Westbury Road,
Wood Green, N.

MISS SARA BERNSTEIN, A.R.A.M. (Soprano)

28, Birchington Road, West Hampstead, N.W.

MADAME CARRIE BLACKWELL (Soprano)

(Pupil of the late Madame Sainton-Dolby).
Orchestral, Oratorio, Ballad Concerts, &c., 4A, Sloane Square, S.W.

MADAME CONWAY (Soprano)

53, Robert Street, Chorlton-on-Medlock, Manchester.
Terms on application.

MISS COOPER (Soprano)

(Honours Certificate, Royal Academy).

For Oratorios, Concerts, &c., address, 19, Lendal, York.

MISS EMILY DAVIES (Soprano)

Address, Severn House, Seven Sisters' Road, Finsbury Park, N.

MRS. MARY DITCHBURN (Soprano)

(First-class Certificate Society of Arts, &c.)
"Has a clear voice of pleasant quality."—*Stage*. "A native refinement in her style."—*West London Observer*. "Whose artistic singing was much admired."—*Musical News*. "Sang with marked favour."—*Queen*. "Sang with graceful expression and good intonation."—*Herst Advertiser*.

For Concerts, Oratorios, &c., address, 308, Waverley Park, S.E.

MISS ADA DUMVILLE (Soprano)

"Although only having taken up the part twenty-four hours before the performance (Dr. Gladstone's 'Nicomedeus'), sang her solos throughout with a charm of voice and effectiveness of manner which could not fail to have highly pleased the cultivated ear. 'Bid me discourse' was exceedingly well rendered, and the audience made a recall."—*Bowdon Guardian*, May 15, 1891.

Oratorios, Concerts, &c., 14, Duke Street, Broughton, Manchester.

MISS MARJORIE EATON (Soprano)

(Pupil of W. Shakespeare, Esq., London).

For Oratorios, Concerts, &c., 237, Katherine St., Ashton-under-Lyne.
"Messiah."—"Her vocalism in 'Rejoice greatly' was the feature of the evening."—*Ulverston News*.

MRS. S. FORD (Soprano)

MR. S. FORD (Tenor)

For Oratorio or Miscellaneous Concerts, address, Avondale, Park
Road, E., Wolverhampton.

MISS HONEYBONE (Soprano)

For Oratorios and Concerts, address, 41, Hampden St., Nottingham.

MISS JEAN HUNTER (Soprano)

(Medalist, R.A.M., Pupil of Manuel Garcia, Esq.).
Cromer House, Herbert Road, Plumstead, S.E.

MISS MAUD LESLIE (Soprano)

41, Crystal Palace Road, Dulwich.

"Miss Maud Leslie was vigorously encored for her exquisite singing."—*Ulcombe Advertiser*."The best item was Miss Maud Leslie's very charming singing of 'Bel Raggio.'"—*South Wales Telegram*.
"Creation."—"Miss Maud Leslie's beautiful voice and excellent style were special features of the Concert."—*Balham Times*.
"Messiah."—"The soprano solos were sung by Miss Maud Leslie with considerable artistic skill and ability and sympathetic expression."—*South London Press*.
"A charming voice and excellent style."—*Reading Observer*.

MISS ADA LOARING (Soprano)

(Pupil of Albert Visetti, Esq.)

For Oratorios, Concerts, &c., address, 5, Holly Villas, Clapton
Square, N.E.

MISS LILY MARSHALL-WARD (Soprano)

MISS JESSIE MARSHALL-WARD (Contralto)
Address, 14, Peel Street, Nottingham.

MISS FLORENCE MONK (Soprano)

Professor at King's College Ladies' Department, Kensington; daughter
of the late Professor W. H. Monk, Mus. Doc., King's College, London.
For Oratorios, Concerts, &c., Glebe Field, Stoke Newington, N.

MISS ADA LEE (Soprano)

SIR CHARLES HALLÉ'S CONCERTS.—"ELIJAH."—"In 'O come every one that thirsteth' our young local soprano, Miss Ada Lee, thoroughly justified her selection; the quartet has never been better sung here or so loudly applauded."—*Musical Times*, January 1, 1891."JUDAS MACCABEUS."—"Miss Ada Lee gave a splendid interpretation of the soprano music. 'So shall the lute and harp' was a magnificent performance."—*Macmillan Courier*, December 27, 1890."CREATION."—"Miss Ada Lee's voice proved to be round and pure in quality, and one of great sustaining power. The delivery was of the most composed and easy character. Really exquisite was her singing of 'With verdure clad.' In 'On mighty pens,' the trills were given in a finished style."—*Northwich Chronicle*, November 29, 1890.ROYAL BOTANICAL GARDENS, MANCHESTER.—"Miss Ada Lee possesses a very good voice and plenty of executive ability. The gem of the evening's performance was her song 'Dear bird of winter' (Ganz)."—*Manchester Courier*, August 16, 1890. "Miss Ada Lee in her Italian song, 'Il Bacio' (Arditi), made good use of her flexible soprano voice and executive ability, and the audience were most profuse in their applause."—*Manchester Examiner*, July.WARRINGTON MUSICAL SOCIETY.—"THE CRUSADERS."—"ST. JOHN'S EVE."—"Miss Lee rendered the solos in a manner which left nothing to be desired. In the second part of the concert she sang Verdi's 'Mercé dilette amiche' (*I vespri Siciliani*). This was an extremely clever and brilliant performance and was loudly encored."—*Warrington Guardian*, March 29, 1890.NORTHWICH PHILHARMONIC SOCIETY.—"THE CREATION."—"Miss Ada Lee's voice proved to be agreeably round and pure in quality, and one of great sustaining power. The delivery was of the most composed and easy character. Really exquisite was her singing of 'With verdure clad.' In 'On mighty pens' also the trills were given in most finished style."—*Northwich Chronicle*, November 29, 1890.THE SPA, HARGREAVE.—"Miss Ada Lee has, by her artistic style and capital voice, given every satisfaction."—*Hargreave Advertiser*, July 25, 1891. "Miss Ada Lee's fine voice has secured for her the deserved plaudits of an enthusiastic and appreciative audience. Her songs were invariably encored."—*Hargreave Herald*, July 22, 1891.DOUGLAS, ISLE OF MAN.—SELECTIONS ("CREATION").—"Miss Ada Lee, a charming soprano singer, sang very sweetly 'The marvellous work' and 'With verdure clad.' The grace and sweetness of her voice, her easy range and delicately artistic manipulation of the notes combined to form a most enjoyable rendering."—*Isle of Man Times*, September 2, 1891.

For terms and vacant dates, apply, care of Forsyth Bros., 122, Deansgate, Manchester, and 267, Regent Street, London; or 45, Monton Street, Greenheys, Manchester.

MISS NEILE MATTHEWS (Soprano)

(Pupil of Miss Hilda Wilson).

Répertoire:—"Messiah," "Elijah," "Mendelssohn's Psalms, 'Athalie,' 'Hymn of Praise,' 'Prodigal Son,' 'Song of Miriam,' 'St. Paul,' 'Woman of Samaria,' 'Judas Maccabeus,' 'Martyr of Antioch,' 'Holy City,' 'Good Shepherd,' 'God, Thou art Great,' 'May Queen,' 'Ancient Mariner,' 'Rose Maiden,' 'St. John's Eve,' 'Wreck of the Hesperus,' &c., &c. Would undertake new works at a short notice. Address, Belgrave House, Richmond, Surrey.

MISS JESSIE MOORHOUSE (Soprano)

(Of Sir Charles Hallé's Concerts).

"Miss Moorhouse has had the honour of singing, in conjunction with Madame Albani, before T.R.H. The Prince and Princess of Wales, at the opening of the Royal Jubilee Exhibition, Manchester. The solos were magnificently rendered by Madame Albani, Miss Moorhouse, and Mr. Edward Lloyd."—*Liverpool Post*, May 4, 1887."Miss Moorhouse, joined Madame Albani with conspicuous success."—*Manchester Courier*, May 4, 1887.THE SPA, SCARBOROUGH.—"The Scarborough season opened very auspicious last week with a most successful performance of 'The Messiah.' Miss Jessie Moorhouse sang the soprano solos with the greatest success."—*St. Stephen's Review*, London, May 17, 1890."Miss Moorhouse gave a splendid interpretation of the soprano solos. She was the recipient of enthusiastic applause. She is a true artist, and we trust that this clever lady may repeat her signal success at no distant date in our midst."—*Scarborough Post*, May 9, 1890.

For terms, vacant dates, and further press notices, apply, Messrs. Forsyth Brothers, 122, Deansgate, Manchester, and 267, Regent Street, London, W.

MISS EDITH NIELD (Soprano)

(Pupil of Fred. Walker, Esq.)

"Miss Edith Nield has a pure and sweet soprano voice, of good power, and sings in a most natural manner. Her first song was Mozart's beautiful air, 'Dove sono i bei momenti,' which was given with deep feeling and expression."—*Eastbourne Standard*.
Address, 14, Ravenscroft Park, Barnet.

MISS EMILIE NOBLE (Soprano and Elocutionist).

For Terms and Press Notices, address, Chapel, Allerton, Leeds.

MADAME LORI RECOSCHEWITZ (Soprano)

For At Homes, Concerts, Oratorios, &c. For terms, &c., apply, Forsyth Bros., 122, Deansgate, Manchester, and 267, Regent St., W.

MISS FANNIE SELLERS (Soprano)

For Oratorios, Concerts, &c., address, Crag Cottage, Knaresbro'.
MISS AGNES WALKER (Soprano)

(Exhibitioner, 1890-91, and Certificate of Merit; Pupil of Fred. Walker, Esq.) Address, 104, Lewisham High Road, New Cross, S.E.

MISS GERTRUDE WESLEY (Soprano & Harpist)

(Great-granddaughter of Samuel Wesley).

For Oratorio or Ballad Concerts. Testimonials and Critiques from
53, High Street, Doncaster.

MISS DORA BARNARD (Contralto)
For Oratorios, Concerts, Organ Recitals, &c., 6, Lordship Park, N.

MISS BEAUMONT
(Principal Contralto of St. Peter's, Manchester).
For Oratorios, Ballad Concerts, Operatic Recitals, &c., address,
51, Mercer Street, Hulme, Manchester.

MISS ALICE BERTENSHAW (Contralto)
For Oratorios, Concerts, &c., 312, Katherine Ter., Ashton-under-Lyne.

MISS BOOKER, L.R.A.M. (Contralto)
For Oratorios, Concerts, &c., address, care of Mr. Wm. Marriott,
295, Oxford Street, W.

MRS. CRESER (Contralto)
22, Blenheim Terrace, Leeds.

MISS FLORENCE CROFT (Contralto)
88, Lady Margaret Road, Tufnell Park, N.

MISS TERESA DEVIENE (Contralto)
For Oratorios, Concerts, Dinners, &c., address, 70, St. George's Avenue,
Tufnell Park, N.; or, Klein and Co., Agents, 84, Oxford Street, W.

MISS EMILY FOXCROFT (Contralto)
Associate, Gold Medalist, and Prize Scholar, L.A.M.
For Oratorios, Concerts, At Homes, &c., 76, Calabria Road, N.

MADAME HARDMAN LACY (Contralto)
(Pupil of Fred Walker, Esq., Hon. Mem., R.A.M.)
For Concerts, Oratorios, &c., address, 21, Rochester Terrace, Camden
Road, N.W.

MADAME MINNIE LINDSEY (Contralto)
Concerts, Oratorios, At Homes, &c. Lessons in Singing and Voice Pro-
duction at pupils' own residences. 31, Kestrel Avenue, Herne Hill, S.E.

MISS ANNIE NORTHCROFT (Contralto)
For Concerts, Oratorios, &c., address, 38, Gunter Grove, Chelsea, S.W.

THE MISSES RICHARDSON, Soloists & Duetists
(Contralto and Soprano).
For Oratorios, Concerts, &c., Testimonials, address, 19, Victor Road,
Manningham, Bradford, Yorkshire.
The *Observer* says: "Solos and duets were given in a highly finished
and artistic style by the Misses Richardson."

MISS EMILIE SAMPSON (Contralto)
For Oratorios, Concerts, &c., Spring-Haven, Brighton Road,
Worthing.

MISS DORA SCHNEIDER (Contralto and Pianist)
For Oratorios, Concerts, At Homes.
Address, 88, Colvestone Crescent, Dalston.
Also first-class Accompanist.

MISS LOTTIE SWEENEY (Contralto)
(Pupil of Madame Sainton-Dolby).
For Concerts, Oratorios, &c., address, Vocalist, Armley, *via* Leeds.

MRS. TRENAM (Contralto)
9, Rugby Terrace, Camp Road, Leeds.

MISS VERKRÜZEN (Contralto)
For Concerts, Oratorios, &c., address, 392, Stretford Rd., Manchester.

MISS ALICE WALKER (Contralto)
For At Homes, Concerts, &c., address, care of Forsyth Bros., 122,
Deansgate, Manchester, and 267, Regent Street, London.

MISS MARY WILLIS (Contralto or Mezzo-Soprano)
For Oratorios, Operas, Concerts, &c., address, 9, Rochester Terrace,
Camden Road, N.W.

MISS ALICE WOLSTENHOLME (Contralto)
For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MR. EDWARD BRANSCOMBE (Tenor)
(Of Westminster Abbey).
For Oratorios, Operas, Miscellaneous Concerts, Masonic Work, and
Private Lessons. 37, Torrington Square, Bloomsbury.

MR. TOM CHILD
(Principal Tenor, Parish Church, Leeds).
For Oratorios, Concerts, &c., address, Parish Church, Leeds.

MR. HERBERT CLINCH (Tenor)
Oratorio, Ballads, &c., address, 41, Frederick St., St. John's Wood, N.W.

MR. JOSHUA DEAN (Tenor)
Oratorios, Ballads, &c. Address, Bacup, near Manchester.

MR. SINCLAIR DUNN (Tenor)
For Oratorios, Opera, or Concerts, and the "Balle Quatret," address,
67, Berners Street, W.

MR. C. EMLY JONES (Tenor)
For Concerts, Oratorios, and Opera, address, 31, Camberwell
New Road, S.E.

MR. WILLIAM KNIGHT (Tenor)
7, Springfield Terrace, Hipperholme, Halifax.

MR. J. MELLOR (Tenor)
Eccleshill, Bradford, Yorkshire.

MR. T. OLDROYD (Tenor)
For Oratorios, Concerts, &c., address, The Cathedral, Rochester.

MR. J. SHAKESPEARE ROBINSON
(Principal Tenor, York Minster).
"His voice is both powerful and sweet, and his method polished."—
Vide Press.

MR. SAMUEL ROPER (Tenor)
For Oratorios, Concerts, &c. For terms and vacant dates, address,
70, Icknield Street, Birmingham.

MR. CHARLES SAUNDERS (Tenor)
16, North Street, Westminster, S.W.

MR. J. J. SIMPSON (Solo Tenor)
(Ripon Cathedral).
For Oratorios, Concerts, &c., address, Cathedral.

MR. ARTHUR WEBB
(Solo Tenor, All Saints', Westbourne Park).
Concerts, Oratorios, &c., 17, St. Anne's Villas, Notting Hill, W.

MR. HERBERT ALDRIDGE (Baritone)
For Oratorios, Concerts, &c., address, South Street, Romford, Essex.

MR. JOHN COATES (Baritone)
55, Beamsley Road, Frizinghall, Bradford.

MR. GEO. DENHAM (Baritone)
21, Canonbury Lane, N.; or, The Downs, Dane Park, Ramsgate.
"Splendid baritone voice." "His rendering was absolutely grand,
&c."—*Thames Advertiser*.

MR. ALBERT FAIRBAIRN (Baritone-Bass)
(Of the Crystal Palace Saturday Concerts),
14, Coombe Road, Sydenham, S.E.

MR. J. G. HEWSON (Baritone)
Now booking Oratorio, Operatic Recitals, and Miscellaneous Concerts.
Address, 276, Hyde Road, Manchester.
"SAMSON."—"Mr. Hewson sang in a most descriptive and effective
manner, and surprised the audience with his fine declamatory singing.
He was recalled several times during the evening."—*London
Reporter*, November 22, 1890. "Mr. Hewson acquitted himself
admirably."—*Manchester Courier*, November 18, 1890.

MR. JAMES H. HUDSON (Baritone)
(Late of the J. W. Turner, Salvini, King, Rousbey, and O'Beirne
Opera Cos.) is at liberty to accept engagements for Ballad, Opera,
and Oratorio Terms, &c., on application. Eden Terrace, Stalybridge.

MR. WILLIAM IRVINE (Baritone)
144, Stockwell Park Road, S.W.

MR. CHARLES ACKERMAN (Bass)
(Westminster Abbey).
"MESSIAH."—"Mr. Ackerman, a bass with a massive voice and
telling executive powers, declaimed 'Why do the nations' with elec-
trifying effect, and the whole audience broke into applause."—*Luton
Times*, Jan. 7, 1891.
"ELIJAH."—"Mr. Ackerman's conception of the part of the *Prophet*,
dignified and dramatic, was worthy of all praise—his fine voice being
heard to great advantage in 'It is enough' (violinello obblino). Mr.
Chas. Ould) and 'Is not His word like a fire?'"—*Musical Times*,
July 1, 1891.
Address, 37, Wiseton Road, Upper Tooting, S.W.

MR. FERGUS ASQUITH (Bass)
(Vicar-Choral, Wells Cathedral).
Where all communications respecting Oratorios, Miscellaneous
Concerts, Terms, &c., may be addressed.

MR. CARL BRANDT (Basso Profundo)
Oratorio, Concerts, At Homes, Dinners, &c., 12, St. Mark's Villas,
Dalston, N.E.

MR. JOHN BROWNING
(Principal Bass, Leeds Parish Church Choir).
For Oratorios, Concerts, &c., address, Parish Church, Leeds.

MR. JAMES W. CLOUGH (Bass)
For Oratorios, Ballads, Masonic Meetings, &c., New Bank House,
Burnley.

MR. ALBERT HILL (Basso-Cantante)
For Oratorios, Concerts (Italian or English). 25, Guildford Street,
Russell Square, W.C.

MR. T. C. HOLLIDAY (Bass)
For Oratorios, Concerts, &c., address, The Cathedral, Rochester.

MR. HOWARD LEES (Bass)
For Oratorios, Concerts, &c., address, Delph, Manchester.

MR. HENRY POPE (Bass)
Oratorio, Concerts, Opera, Pupils, 19, Westbourne Park Villas, W.

MR. WILLIAM ROWE
(Principal Bass, College Chapel, Eton).
For Oratorios, Concerts, Masonic, &c., Queen Anne's Villa, Windsor.

MR. HENRY SUNMAN (Bass)
(Licentiate (Artist) of the Royal Academy of Music).
For Concerts, &c., address, Christ Church Cathedral Oxford.

MR. A. S. KINNELL (Bass)

For Oratorio, Opera, and Miscellaneous Concerts.

CHESTER TRIENNIAL MUSICAL FESTIVAL.—BERLIOZ'S "FAUST."—"Mr. Kinnell a capital Brander."—*Daily News*, July 24, 1891. "Mr. Kinnell sang effectively as Brander."—*Musical Times*, August, 1891. "The Brander was Mr. Kinnell, who did ample justice to his part."—*Liverpool Daily Post*, July 24, 1891. "A word of commendation should also be given to Mr. Kinnell for his rendering of the 'Rat Song.'"—*Manchester Examiner*, July 24, 1891. "And Mr. Kinnell was a more than satisfactory Brander."—*Yorkshire Post*, July 25, 1891.

WIGAN.—"THE CREATION."—"The bass solos were the most enjoyable feature. Mr. Kinnell is fast taking up a strong position amongst our leading oratorio singers. His firm, pleasant voice is never guilty of false intonation, the full extent of his extended register being clear and refined, as well as powerful. 'Rolling in foaming billows,' 'Straight opening her fertile womb,' and, indeed, all the numbers for the bass, were most admirably rendered, and quite a sensation was created when Mr. Kinnell treated his hearers to a capital 'bottom D.'"—*Wigan Observer*, August 15, 1891.

MANCHESTER.—"ELIJAH."—"The part of the Prophet, as everyone knows, is a most exacting one; but Mr. Kinnell proved himself capable of responding to its utmost requirements. As a proof of this we may remark that we have seldom heard the very difficult song 'Is not His Word' better sung."—*Manchester Guardian*, November 16.

MANCHESTER.—"WEBER'S 'PRAISE JEHOVAH.'"—"Special commendation being due to Mr. Kinnell for the admirable manner in which he sang the music for solo baritone."—*Manchester Guardian*, December 11, 1890.

MANCHESTER.—"MESSIAH."—ASSOCIATION HALL.—"Mr. Kinnell roused the audience by his spirited rendering of 'Why do the nations,' as well as of 'The trumpet shall sound.'"—*Manchester Courier*, December 15, 1890.

GLOSSOP.—BALLADS.—"It was left for Mr. Kinnell to arouse their enthusiasm by Adams's *Cantique de Noël*, 'Christmas,' which, besides being most appropriate to the occasion, was sung with a precision, care, expression, and ease which at once enlisted admiration. Mr. Kinnell not only possesses a rich voice of wide range, but his happy manner, combined with a good presence and genial style, stamp him as an artist that will win the popular favour. All his songs (which, in addition to the foregoing, included F. Bevan's 'An Able Seaman,' Betterton's 'Christmas comes but once a year,' and 'The Village Blacksmith,' the latter being in response to an encore) met with vociferous applause."—*Glossop Advertiser*, December 26, 1890.

For terms, vacant dates, and further press notices, apply, Messrs. Forsyth Bros., Deansgate, Manchester; or, 267, Regent Street, London, W.

MR. J. SHARPE (Oboist and Oboe Maker)

For Oratorios, Concerts, &c.

Address, 51, Lydgate Hill, Pudsey, near Leeds.

MISS HILDA MEREDITH (Violinist)

(Medalist, R.A.M.) (Pupil of the late M. Sainton).

For Concerts, At Homes, &c., address, 49, Shen Park, Richmond.

MR. H. A. LUDLAM (Violoncellist)

For Concerts (Orchestral, Choral, Chamber) and At Homes.

Newport House, West Bromwich.

MISS VINNIE BEAUMONT (Soprano). Engaged: September 17 and 19, Lowestoft; 25, 26, and 27, Lincoln; 30, Market Rasen; October 7 and 8, Retford; 29, Abergavenny; December 25, Chesterfield. Point House, Brigg, Lincolnshire, and Messrs. Novello, Ewer and Co., 1, Berners Street, W.

MISS BESSIE HOLT, Rawtenstall, Manchester; or, 6, Ducie Street, Clapham, S.W. Engagements booked at the following places: Todmorden, Haslingden, Waterfoot, Maidenhead, High Wycombe, Manchester, Sheffield, Rotherham, Rawtenstall, London, Newcastle, &c.

MISS HELEN HUGHES (Soprano). Engaged during October and November: Hastings (Miscellaneous), Bristol ("St. Paul"), Plymouth ("Elijah"), Devonport ("Hymn of Praise"), Surrey Masonic Hall (Miscellaneous), Leicester ("Elijah"), Colchester ("St. Cecilia's Day"), Norwich ("The Seasons"), City (Miscellaneous), Croydon ("St. Paul"). Address, 30, Longton Grove, Sydenham, S.E.

MISS JULIA JONES (Soprano vocalist) begs to announce that she has REMOVED to 15, St. Thomas Road, Finsbury Park, N.

MADAME AGNES LARKCOM requests that all letters may be addressed to her at 53, Westbourne Park Villas, W.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 29, Burton Road, Kilburn, N.W.; or, 50, Church Street, Liverpool.

MISS MARION HOWARD (Contralto), of the Princes' Hall, London and Provincial Concerts, is open for Engagements. Agents, Mr. D. Mayer, 180, New Bond Street, London, and Forsyth Bros., 122, Deansgate, Manchester.

MR. LAWRENCE FRYER (Tenor), St. Paul's Cathedral. For Oratorios, Concerts, &c. Address, 47, Croxted Road, Dulwich; or, The Cathedral.

MR. JOSEPH HEALD (Tenor) has REMOVED to 5, Hyde Park Mansions, W.

MR. WILLIAM KNIGHT (Tenor) requests that all letters be addressed, 7, Springfield Terrace, Hipperholme, Halifax.

MR. JAMES LEYLAND (Tenor) is now booking engagements for Season 1891-92. Oratorio, Ballads, &c. Reference kindly permitted to Wm. Shakespeare, Esq. Terms, to 37, Torrington Square, Bloomsbury.

MR. STUART MONCUR (Tenor Vocalist), of the Crystal Palace, St. James's Hall, and Berlin Concerts. For Oratorio, Ballads, At Homes, Masonic Work. Communications to be addressed to Daniel Mayer, Esq., Sole Agent, 180, New Bond Street, W.; or, Stuart Moncur, 40, Albany Street, Regent's Park, N.W.

MR. THEODORE FRANCE (Baritone) is now booking dates for the Winter Season. For Oratorio, Opera, or Ballads, address, 3, Oxonian Street, East Dulwich, S.E.

MR. E. JACKSON (Baritone) is now booking engagements for Oratorios and Ballad Concerts. For terms and vacant dates, address, Principal Bass, New College, Oxford.

MR. ARTHUR TAYLOR (Baritone) now booking engagements for Oratorio and Ballad Concerts. Engaged as the baritone on Dr. Collisson's Irish Series of Concerts, February, 1892. Concerts already booked: Harrogate, Buxton, Dumfries, Penrith, Carlisle, Barrow, Hanley, Newcastle, Folkestone, Torquay, Iverness, and Elgin. Open for engagements Nov. 1, 1891, to Feb. 14, 1892. 24, Colville Road, W.; or, Mr. Daniel Mayer.

MR. and MRS. WALLIS A. WALLIS (Baritone and Soprano and Elocutionists), for Oratorios, Concerts, &c., have engagements booked in all parts of Great Britain, including Scotland in January, South of England in February. Send for prospectus and press notices of two hours' complete "Musical, Dramatic, and Humorous Entertainment," including dramatic scenes in costume, musical sketches, &c., to go, Caledonian Road, Leeds.

SINGING.—A Gentleman (light baritone) will give his services at charitable Concerts, &c. Address, M. A. S., care of Mrs. Matthews, 329, High Road, Kilburn, N.W.

MR. WILLIAM BENNETT (Basso Cantante). For Oratorios, Ballads, &c., address, 61, Wynn St., Birmingham. "MESSIAH." (Birm. Town Hall).—"The bass air, 'Why do the nations,' received a splendid exposition."—*Birmingham Daily Gazette*, March 31, 1891. Engaged: Madeley, October 19; Birmingham Town Hall ("Elijah"), October 20, 21, 22, 23; and (Beethoven's Mass) Nov. 14.

MR. S. J. BISHOP (Solo Bass, Exeter Cathedral) is now booking Engagements for Season 1891-2. Press notices on application. Address, 29, Elmside; or, Cathedral, Exeter.

MR. EGBERT ROBERTS (Bass) requests that all communications respecting Oratorios, Opera, or Concerts be addressed, 45, Pentonville Road, N.

MR. CHARLES CHILLEY begs to announce that he has REMOVED to Martinhoe, Eglantine Road, Wandsworth, S.W.

THE APOLLO QUARTET (Male Voice).—Glees, Part-Songs, Madrigals, &c., also Solos. Terms, testimonials, &c., E. Hartley Ford, Sec., 15, Kent Gardens, Ealing, W.

ALBERT GLEE CLUB (Male voices) is open to Engagements for Concerts, Dinners, &c. Terms, £1 1s. 6d. Address, Hon. Sec., Green Man Hotel, Blackheath.

THE "ORPHEUS" QUARTET.—Mesdames Amy Wagstaff, Dora Schneider, and Messrs. Carl Brandt and Hugh Montgomery. Musical and Elocutionary Entertainment. Press notices, &c., on application to Carl Brandt, 12, St. Mark's Villas, Dalston, N.E.

THE ALZANDO GLEE SINGERS.—Engagements during season: London (2), Brighton (3), Worthing (5), Isle of Wight (4), Southsea (2), Portsmouth (3), Southampton (3), Bognor, Horsham, Maldon, Chichester (10); also engaged by Sir Wm. Pink for the banquet to the officers of the French Fleet. This quartet can be engaged for Concerts, Banquets, &c.; also as a complete Concert Party, with Mrs. Seymour Kelly, Mr. A. G. Whitehead (Solo Violin), and Miss Mary Osmond (Accompanist). For terms, vacant dates, and Press opinions, address, Seymour Kelly, L.Mus. L.C.M., The Cathedral, Chichester.

THE QUEEN VOCAL QUARTET. Miss MINA REES. Miss MARY HUTTON. Miss AMY SARGENT. Miss LUCIE JOHNSTONE. Musical Director, Mr. HOWARD TALBOT.

Now fulfilling Autumn Provincial Engagements. Only six dates vacant until December. For terms, address, Farley Simkins, 24, Brook Street, W.

CHOIR BOYS.—MR. CHARLES RADBURN provides well trained SOLO and LEADING BOYS for permanent Choir Appointments; also for Festivals, Concerts, &c., at reasonable terms. Church references and testimonials. Address, 85, Sistova Road, Balham, S.W.

MISS CLARA TITTERTON, Associate and Silver Medalist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 38, Agate Road, The Grove, Hammersmith, W.

SOLO CORNETIST.

SIGNOR NICOLA COVIELLO

(Promenade Concerts, Royal Italian Opera, Richter Concerts, &c.)
For Concerts, At Homes, Dinners, &c. Limited number of Pupils
taken for Cornet.

5, Sudbourne Road, Brixton, S.W.

SOLO VIOLINISTE.

MISS BESSIE POOLE

Four Medals and Certificate of Merit, R.A.M.
For terms, press notices, and vacant dates,
address, 29, Uxbridge Road, W.

SOLO VIOLINISTE.

MADAME DUNBAR PERKINS

(Gold Medalist, London Academy of Music)
Has returned to Town.
15, Stonor Road, West Kensington, W.

MADAME

FANNY MOODY

(Prima Donna of the Royal Italian Opera, Covent Garden, and late
Prima Donna of the Carl Rosa Opera Company)

AND

MR.

CHARLES MANNERS

(Principal Bass of the Royal Italian Opera, Covent Garden, and late
Principal Bass of the Carl Rosa Opera Company)

ARE NOW BOOKING**CONCERT AND ORATORIO ENGAGEMENTS
FOR NEXT SEASON.**

They can be engaged together or separately, or can provide a Party.
For terms, please address—

3, Berners Street,
Oxford Street, W.

N.B.—In no way connected (and never have been) with any Agent,
except the usual Commission for a Concert.

ROYAL ITALIAN OPERA, COVENT GARDEN.

"FAUST" AND "ROBERT THE DEVIL."

"Madame Fanny Moody made if possible a greater success in Italian
opera than she had already made in English."—*Morning Post*.

"We have no hesitation in saying that a more efficient exponent of
Margherita has not been heard during the present generation."—*Pall Mall Gazette*.

"Mr. Charles Manners sang with grand effect the music of *Bertram*
and his acting was powerfully impressive."—*Observer*.

"We may venture to say his name will stand on record as one of
the best representatives of the part that has as yet been seen."—*Pictorial World*.

THE LENTEN ORATORIOS AT COVENT GARDEN.

"MESSIAH."

"Madame Moody won a genuine success."—*Observer*.

"Her beautiful voice and expressive style were very effective in the
soprano music."—*Musical World*.

"It was with 'The trumpet shall sound' that he made his chief
'hit' and roused the enthusiasm of his hearers."—*Daily Telegraph*.

"Mr. Charles Manners was one of the successes of the evening."—*Evening News and Post*.

"He aroused the audience to enthusiasm by his singing of 'The
trumpet shall sound.'"—*Woman*.

MISS

FANNY BOUFFLEUR

(SOPRANO)

For Oratorios, Cantatas, Concerts, &c., 239, Upper Parliament Street,
Liverpool.

MISS CARRIE LEWIS (Accompanist, good

Reader, and Solo Pianist) accepts ENGAGEMENTS for
Concerts, at Homes, &c. 218, Upper Ric. mnd Road, Putney, S.W.;
or, Stedman's Musical Agency, 12, Berners Street, W.

HARP LESSONS.—MISS EMILY DIXON,

ex-Scholar of the Royal College of Music, and Pupil of Mr. John
Thomas (Harpist to Her Majesty the Queen), gives Harp Lessons and
accepts engagements for Concerts and At Homes. Special arrange-
ments made for Schools. Address, 82, Talbot Road, Bayswater, W.

MISS H. WEBB, A.R.A.M. (Solo Pianist and

Accompanist). Also receives PUPILS. 17, St. Anne's Villas,
Notting Hill, W.

A LADY MANDOLINIST visits and also receives

Pupils at her Studio, 5, Gledhow Terrace, South Kensington.
Terms on application.

MR. ALFRED J. CALDICOTT, Mus. Bac., begs
to announce his CHANGE of ADDRESS to 31, Piccadilly, W.

MR. J. P. JOHNSON (Solo English Concertinist)
is open for Engagements for Concerts, At Homes, &c. For
terms and criticisms, apply to Forsyth Bros., Sole Agents for the
North of England, 122 and 124, Deansgate, Manchester.

MR. DUTTON (St. Paul's Cathedral) provides
SOLO BOYS for Church Festivals, Organ Recitals, Concerts,
At Homes, &c.

MR. DUTTON'S SOLO BOYS.

Personally trained and thoroughly reliable.

MR. DUTTON'S SOLO BOYS.

Specially experienced in Sacred Music.

MR. DUTTON'S SOLO BOYS.

Excellent testimonials from all parts.

Address, 19, Alpha Road, New Cross, S.E.

CONCERT AGENTS.

METHVEN, SIMPSON AND CO.,

83, Princes Street, Edinburgh, and 122, Nethergate, Dundee.

MR. JOSEF CANTOR'S**"GEMS OF THE OPERAS"**

CONCERT COMPANY.

All communications, Church Street, Liverpool.

Telegrams—"Cantor, Liverpool."

**WESTMINSTER ORCHESTRAL
SOCIETY.**

Founded, March, 1885.

Patron: HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH.

President: HIS GRACE THE DUKE OF WESTMINSTER, K.G.

REHEARSALS will be resumed on WEDNESDAY EVENING,
October 7, at 7 o'clock, at 33, Great Pulteney Street.

Conductor: C. S. MACPHERSON, Esq., R.A.M.

Application for Membership to be made to—

ALGERNON S. ROSE, Hon. Sec. of the Council,
35, Vincent Square, S.W.

MR. STEDMAN begs to thank all those ladies
and gentlemen who wrote to him with reference to the vacant
appointments at Nice and Paris, which have now been filled up.
Musical Agency, 12, Berners Street, W.

CHURCH CHOIR GUILD

(Guild of Church Musicians),

35, WELLINGTON STREET, STRAND, W.C.

Under the patronage of the Bishops and Clergy of the Church
of England.

FOR ORGANISTS AND CHOIRMASTERS.

ANNUAL SUBSCRIPTION, 10s. 6d.

Honorary President:

The Very Rev. FRANCIS PIGOU, D.D., Dean of Chichester.

Warden:

J. H. LEWIS, Mus.D., F.G.S.E.

Next Examination for the Diplomas A.C.C.G. and F.C.C.G., January,
1892.

Annual Dinner, October 5.

Free Register of Appointments open to Members and the Clergy.

For further particulars see *The Church Musician*; or, apply to The
Warden, "Silvermead," Twickenham, S.W.

C. F. PASSMORE, Mus. B., Hon. Sec.

**CHORAL AND INSTRUMENTAL
SCHOLARSHIPS.**

DERBY SCHOOL. Founded A.D. 1160.

A First Grade Public School.

Head Master . . . JAMES STERNDAL BENNETT, M.A.

Assisted by a Chaplain and seven other University Graduates.

Scholarships and other special advantages to musical boys.

Parents, who are members of the musical profession, are especially
invited to write for particulars to the Head Master, Derby School,
Derby.

MUSICAL INTERNATIONAL COLLEGE.

(FOR EXAMINATIONS ONLY.)

Principal: Professor EDWIN M. LOTT, Mus. Doc.

Local Theoretical Examination, November 26, 1891.

Practical Examinations throughout the kingdom.

HEDLEY CARUS, Esq., Hon. Sec.

270, Cornwall Road, Notting Hill, London, W.

MUSICAL ASSOCIATION.

Founded in 1874 for the Investigation and Discussion of subjects connected with the Art and Science of Music.

President: SIR JOHN STAINER, M.A., Mus. Doc., &c.

The Meetings are held at 8 o'clock on the 2nd Tuesday of the month, at the Royal Academy of Music. The new Session begins on November 10, 1891. Prospectus and other particulars of the Association may be had on application to the Assistant-Secretary.

F. DAVENPORT, Hon. Sec.

J. PERCY BAKER, Assistant-Sec.,

Willersley House, Wellington Road, Old Charlton.

SOUTH LONDON CHORAL ASSOCIATION.

Conductor: MR. LEONARD C. VENABLES.

TWENTY-FOURTH SEASON, 1891-92.

The following Works will be performed at the South London Institute of Music:—

MEINDELSSOHN'S "ST. PAUL."
MOZART'S "REQUIEM MASS."
HANDEL'S "JUDAS MACCABEUS."
COWEN'S "SLEEPING BEAUTY."
PARRY'S "ST. CECILIA'S DAY."
PATTISON'S "ANCIENT MARINER."

For prospectus, post-free, apply to the Secretary, Institute of Music, Camberwell New Road, S.E.

COLLEGE OF ORGANISTS.

The Examinations for F.C.O. and A.C.O. will take place on January 12, 13, 14, and January 19, 20, 21; and on July 12, 13, 14, and July 19, 20, 21. The Annual College Dinner will take place on April 25. Lectures will be given on the first Tuesday in each month from November to June. Annual General Meeting on July 26.

The Solo-playing test pieces for Fellowship at the forthcoming Christmas Examination in January will be: Sonata for Organ, No. 1 (J. S. Bach); Fantasia and Fugue in E minor (Silas); and Sonata in D minor, No. 5, Op. 118 (Mozart).

N.B.—The College Library and Rooms will be Open Daily, for the use of Members, from 10 to 5, and on Tuesdays and Thursdays from 7 to 9.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Miffield, Yorkshire.

MR. J. PERCY BAKER, A.R.A.M., teaches HARMONY, COUNTERPOINT, &c., by post. Personal Lessons in Pianoforte or Theory at own or pupil's residence, or at 84, New Bond Street, W. Schools attended. Address, Willersley House, Old Charlton.

DR. ALLISON instructed by Post Candidates who passed the following EXAMINATIONS:—MUS. DOC., OXON., 1880, 1882, 1885, 1890; MUS. D. DUBLIN, 1884, 1887, and 1890; MUS. BAC., Dublin, June and December, 1889; Mus. Bac., Oxon., Mus. Bac., Cantab.; 1st Mus. Bac., Durham, 1890; L.Mus., London, 1891; L.R.A.M., 1891; N.S.P.M., A.C.O., F.C.O.; R.A.M. and R.C.M. Senior Local, 1891. FOUR HUNDRED Certificates, "Diplomas," and Degrees have been gained by Dr. Allison's Pupils at Musical Examinations, and they won SIX GOLD MEDALS. Harmony, Counterpoint, Orchestration, and Revision of Compositions, by Post, to Correspondents anywhere. Personal instruction in Singing, Organ, and Pianoforte. 68, Nelson Street, Manchester.

MR. GEORGE J. BENNETT is prepared to receive PUPILS in HARMONY, COUNTERPOINT, &c. Address, 42, Vincent Square, Westminster, S.W.; or, 1, Berners St., W.

MR. T. HEMMINGS, Mus. Bac., Oxon., F.C.O., L.Mus., T.C.L., prepares Candidates for ARTS and MUSICAL EXAMINATIONS by Post. Stoke-on-Trent.

DR. F. J. KARN, Mus. Bac., Cantab.; Mus. Doc., Trinity College, Toronto; L.Mus., T.C.L., gives LESSONS Personally or by post in HARMONY, COUNTERPOINT, FUGUE, ORCHESTRATION, ACOUSTICS, &c.; and prepares for Musical Examinations. Latest successes: F.C.O. and A.C.O., JULY, 1891; L.T.C.L., JULY, 1891; L.R.A.M. (COMPOSITION), 1891; INTERMEDIATE MUS. BAC., LONDON, 1890; Durham, 1st Mus. Bac., 1890; Prelim. Mus. Bac., Cambridge, 1890; Mus. Doc., 1891; Mus. Bac., 1891; Gold Medalist, Toronto; A. Mus., T.C.L., 1891; Senior Local, R.A.M. and R.C.M., Theory and Pianoforte; A.R.C.M., L. Mus., L.C.M., &c. Upwards of TWO HUNDRED Diplomas and Degrees gained by Dr. Karn's pupils at Musical Exams. and TWO GOLD MEDALS. MSS. revised for publication. Terms very moderate. Address, 70, Park Road, Haversstock Hill, London, N.W.

DR. ROLANDO A. MANSFIELD, Mus. Doc., T.C.T., F.C.O., L.Mus., T.C.L. and L.C.M., Terquay, PREPARES CANDIDATES, by Correspondence, for all Musical Exams. Over 30 successes annually.

DR. W. JOHN REYNOLDS, D. Mus., Lond., L. Mus., T.C.L., gives CORRESPONDENCE LESSONS in the THEORY of MUSIC (including Acoustics). 48, Highbury Grove, N.

MR. R. STOKOE, Mus. Bac., Cantab., F.C.O., gives ORGAN and PIANOFORTE LESSONS. Harmony, Counterpoint, &c., taught personally or by Post. Many successes at College of Organists, and other Examinations. 82, Kossiter Road, Balham, S.W.

DR. TAYLOR, Mus.D., Oxon., F.C.O., L.Mus. (Author of "Vocal Score Reading Exercises for F.C.O. Students"), prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Wolverhampton Road, Stafford.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M., TEACHES HARMONY, COUNTERPOINT, ACOUSTICS, &c., by Correspondence. Late passes: Camb. Mus. Bac., Prelim., 1891—First in 1st class and one in 2nd class. Ashburn, Derbyshire.

HERBERT W. WAREING, Mus. Doc., King's College, Cambridge (1886), gives LESSONS in HARMONY, COUNTERPOINT, INSTRUMENTATION, CANON, and FUGUE by Correspondence, and prepares Candidates for University and other Musical Examinations. Latest successes—L.R.A.M. and A.C.O., Jan., 1891; 1st Mus. Bac., Cantab., May, 1890; A.C.O., Jan., 1890; Final Mus. Bac., Cantab., May, 1890; Prelim. Mus. Bac. Exam., Durham, 1890. Address, Dr. Wareing, 76, Bristol Road, Edgbaston, Birmingham.

JOHN WARRINER, Mus. B. (Trinity College, Dublin), L. Mus., T.C.L., &c., Organist and Director of the Choir St. Matthew's, Denmark Hill, PREPARES CANDIDATES most successfully for all MUSICAL EXAMINATIONS and the PROFESSION. Highly gratifying results during past year. De Crespigny Lodge, Denmark Hill, S.E.

THE Author of WEBSTER'S GROUNDWORK OF MUSIC gives Lessons in THEORY or ELEMENTS of MUSIC by correspondence. Over 200 Candidates have passed the Royal Academy, Trinity College, or Society of Arts Examinations. "Webster's method is logical and scientific."—See *Athenaeum*, August 18, 1888. Address, C. A. Webster, 95, St. James's Road, Brixton, London, S.W.

TO INTENDING CANDIDATES for MUS. BAC. DEGREE. PREPARATION by Correspondence for MATRICATION, RESPONSES, and other Entrance Examinations at Oxford, Cambridge, London, Durham, and Dublin. Payment may be based on success. Method strictly individual. Single subjects if desired. Address, J. Charleston, B.A., Kenilworth House, Oxford.

ELEMENTS of MUSIC, HARMONY, and COUNTERPOINT.—ORAL and CORRESPONDENCE CLASSES are conducted by MR. WALTER HATELY, under the auspices of the Committee of the St. George's Classes. Special arrangements are made for students who wish to prepare for the local examinations of the Associated Board of the Royal Academy and Royal College of Music. Particulars from the Secretary, 5, Melville Street, Edinburgh.

TO TEACHERS.—MNEMONIC METHOD for teaching TREBLE and BASS NOTES in 1 lesson. Particulars, stamped envelope, T. N., Novello and Co., 1, Berners Street, W.

VOICES TRAINED (Alto included) and SIGHT-SINGING and the PIANOFORTE taught by Mr. W. A. FROST (of St. Paul's Cathedral), at his residence, 16, Amwell Street, Myddelton Square, E.C.; or at the City School of Music, 26, Knightbridge Street. Many of Mr. Frost's pupils have obtained choir appointments in open competitions.

MR. ARNOLD BIRCH, Music Studio, 57, Regent Street, W. LESSONS in VOICE PRODUCTION. Master Reginald Butterfield and other Solo Boys for Church Festivals, Concerts, &c. Highest testimonials with terms sent on application.

HENSEL SCHOOL OF TECHNIQUE. Miss BETTINA WALKER; Miss ASHE. 33, Upper Gloucester Place, Dorset Square, N.W.

MR. H. C. TONKING, Organist of St. Lawrence Jewry, can receive PUPILS for Organ, Violin, Piano, Harmony, and Singing. Address, 5, Hyde Park Mansions, London, W.

MUSICAL PROFESSION.—MR. W. DE M. SERGISON, Organist and Director of the Choir of St. Peter's, Eaton Square, S.W., trains youths as Musicians, especially as CHOIR-TRAINERS and ORGANISTS. Mr. Sergison's course affords advantages not attainable at any London Academies. Many past pupils are now holding Cathedral and important church appointments in England, America, and the Colonies. Applications should be addressed to Mr. Sergison at the Vestry of the Church.

THE ORGANIST, St. John's, Waterloo Road, S.E., has VACANCIES for two ARTICLED PUPILS (resident and non-resident), in place of two leaving for appointments in cathedral celebrations, daily service, &c., with thorough training for the profession under exceptional advantages. Moderate premium. Address, H. D., 53, St. John's Park, N.

MR. OLIVER O. BROOKSBANK, F.C.O., Tonbridge Grammar School, has a VACANCY for an ARTICLED PUPIL. Exceptional educational advantages.

ASSISTANT PUPIL (resident).—MR. ERNEST LAKE, Org and Mus Dir., All Saints', Notting Hill, W., will shortly have a VACANCY. Large three-manual Organ, full choral celebrations, daily service, &c., with thorough training for the profession under exceptional advantages. Moderate premium. Address, as above, with references and particulars.

MISS FLORENCE L. FRICKER, A.R.A.M., receives PUPILS for PIANOFORTE, SINGING, VIOLIN, and HARMONY. Lessons given at own or pupil's residence; Schools attended. Miss Fricker accepts engagements for Concerts and At Homes. Address, 43, St. Julian's Road, Kilburn, N.W.

ARTICLED PUPIL.—The Organist of Sandringham has a VACANCY for an ARTICLED PUPIL. Resident. Exceptional advantages. Two good organs by Walker. Grand and Pedal Piano in the house. Home comforts. Address, A. H. Cross, Cantelupe House, Dersingham, King's Lynn, Norfolk.

A WELL-KNOWN London Professor (Mus. Doc.) has a VACANCY for an ARTICLED PUPIL. Easy terms. Good opportunity for a youth. Apply, Mus. Doc., Messrs. Novello, Ewer and Co., 1, Berners Street, London, W.

MR. LORAIN HOLLOWAY, Organist and Choirmaster of the Parish Church, Fakenham, and Music Master to the Norfolk County School, wishes to meet with a YOUTH desirous of entering the MUSICAL PROFESSION. Large 3-manual Organ (43 stops). Fully Choral Services. Exceptional advantages for learning how to train boys' voices. Will be able to obtain a permanent position after four years' study. Very little distance from Cromer and other seaside resorts.

£10.—VACANCY for SOPRANO (high) in Choir of West Croydon Congregational Church. Solos occasionally. 235, London Road, Thornton Heath.

CONTRALTO and TENOR WANTED, for the Free Christian Church, West Croydon. £10 to £12 each. Musical Services on Sunday, and Friday practice. Residents in neighbourhood preferred. Apply, by letter, to Mr. W. Rose, 84, Sumner Road, Croydon.

CHORISTER.—SOLO BOY WANTED, for Episcopal Church in Scotland. £60 per annum allowed for Education and maintenance. Apply, by letter, to Dr. C. W. Pearce, 45, Ridge Road, Stroud Green, N.

SALISBURY CATHEDRAL.—An ELECTION of CHORISTERS will take place on Tuesday, October 13. For further particulars, address, Rev. E. E. Dorling, Choristers' School, Salisbury.

SOUTH YORKSHIRE ASYLUM, Wadsley, near Sheffield.—ATTENDANT WANTED (Alto singer). Must possess a good voice and be able to read vocal music at sight. Wages, £30, increasing £2 annually to £50, with board, lodging, and uniform, and 8s. 6d. weekly in lieu of beer. Applications, stating age, height, and whether married or single, to be sent to the Medical Superintendent, and those only deemed suitable will receive communications in reply.

SECOND ALTO WANTED, for St. Mary Abbots Church, Kensington. Salary, £20 per annum; one month's holiday in August or September. Apply, by letter, with testimonials, to Mr. H. R. Bird, 8, Longridge Road, South Kensington.

TO ALTO SINGERS.—WANTED, for the Choir of All Hallows', Lombard Street, an ALTO SINGER. Two Services on Sundays, and practice on Friday evenings. Must be a communicant. £12 a year. Apply to Thomas Bensted, 4, Pembroke Villas, Richmond.

ALTO.—Good amateur WANTED, by Glowworm Glee Club. Letters to F. Budge, 5, Wincott Street, Kennington Road, S.E.

TENOR WANTED, for St. Cuthbert's, Earl's Court. Communicant. Good powerful voice and good reading more important than solo singing. Apply to Lieut.-Colonel Douglas, 70, Warwick Road, Earl's Court, S.W.

TENOR WANTED, for St. Mary's Cathedral Choir, Limerick. Two Sunday services and great Festivals and one weekly Rehearsal. Salary, £35 per annum which may be augmented if suitable for appointment in an office or elsewhere. Apply, The Very Reverend the Dean, Corbally, Limerick.

WANTED, immediately, four good MALE VOICES, two Bass and two Tenor, for a North London Church. Must be members of the Church of England. Terms by arrangement. Apply by letter, to X. Y. Z., care of Messrs. Castle and Lamb, 133, Salisbury Square, E.C.

WANTED, two TENORS and a BASS for a City Church. Salary, £6 per annum. Address, Organist, 16, Storks Road, Bermondsey.

BASS (a deep voice, not a Baritone) REQUIRED for Christ Church, Blackfriars Road (near the Bridge). £16. Good reader. Churchman and Communicant. Apply, by letter in first instance, to Mr. Ernest Winchester (Organist and Choirmaster), 37, Lambeth Road, Brixton Hill, S.W.

BASS WANTED, for St. Peter's, Regent Square. King's Cross. Communicant. Must read well. £8 per annum. Vicar, 1A, Russell Square, W.C.

ST. GEORGE'S, A Remarkable Street, W.—Mr. EDWIN WAREHAM will be glad to meet with LADIES and GENTLEMEN, possessing good voices, willing to give their services in the Choir. Full Cathedral Service, Orchestral once a month. Address, 50, Malpas Road, Brockley, S.E.

TO VOCAL STUDENTS.—A well-known Professor of Singing will shortly have a VACANCY for a LADY to Train for the Concert or Operatic Stage, under exceptional introductions when qualified. Home comforts and supervision. Very moderate premium. Full particulars to London Professor, care of Messrs. Street and Co., 30, Cornhill, E.C.

WANTED, a CHORISTERSHIP, with Board, Lodging, and Education for a Boy, aged 10½, son of National Schoolmaster. Good Treble voice, good ear; been nearly three years in country (surplised) choir. Address, The Lady Margaret Marsham, Weaving House, Maidstone.

TENOR (Soloist or otherwise) requires Sunday ENGAGEMENT. Good reader. B., 54, Roderick Road, N.W.

ORGANIST and CHOIRMASTER WANTED, for Ayr Parish (New) Church. Salary, £50. Experience in choir training necessary. Applications and testimonials may be lodged till October 12, with J. W. MacClymont, Solicitor, Ayr, N.B.

ORGANIST.—WANTED, a thoroughly competent ORGANIST for Belvoir Street Chapel, Leicester. Salary, £40. Apply, by letter, to B. C. Wates, Elmhurst, Stonegate, Leicester.

REQUIRED, for the Parish Church, Stoke-next- Guildford, an ORGANIST and CHOIRMASTER. Salary, £40 per annum. Apply, with testimonials, &c., to the Churchwardens.

THE Congregation of Moriah C.M. Chapel, Car- narvon, require the services of an ORGANIST. Knowledge of Welsh and Church membership indispensable. Applications, stating salary required, and enclosing copies of recent testimonials, to be addressed, Dr. Parry, Castle Street, Carnarvon, not later than October 17, endorsed "Application for Organist," from whom information as to duties, &c., may be obtained.

ST. ANDREW'S, Leytonstone, Essex.—WANTED, an ORGANIST (Professional). Salary, £40. Increasing suburban district. Apply, by letter, to the Vicar.

ORGANISTS and CHOIRMASTERS desiring APPOINTMENTS should address the Secretary, Diapason Musical Agency, 55, Chancery Lane. Many testimonials from clergy.

THE ORGANIST of St. Ethelburga, Bishopsgate, is desirous of obtaining another APPOINTMENT where there is scope for a good service. Accustomed to elaborate music. Aged 25. Address, A. B., 22, Bunhill Row, E.C.

ORGANIST and CHOIRMASTER seeks post within twelve miles of London. Fourteen years' experience. Good references. Organist, 33, Botolph Lane, E.C.

AS CHOIRMASTER, or CONDUCTOR of CHORAL SOCIETY.—Advertiser, an experienced Choirmaster, Conductor, and Organist, seeks post near London. 14, Knowle Rd., S.W.

ORGANIST and CHOIRMASTER (disengaged) desires APPOINTMENT, in or near London. Excellent testimonials. Moderate salary. E., 51, Cumberland Street, Pimlico, S.W.

AN EXPERIENCED ORGANIST, CHOIR- DIRECTOR, CONDUCTOR, &c., holding important post (app. Easter, 1882) at large Parish Church, near London (Chor. celeb. Oratorios, Church Cantatas, &c.), wishes to make a change; good organ essential. Daily choral service if required. Highest references. Handel, Blyford House, Hendham Road, Upper Tooting, S.W.

GENTLEMAN, now appointed at the Vienna Con- servatoire, desiring to remove to England, seeks remunerative APPOINTMENT as PROFESSOR or DIRECTOR of a MUSICAL INSTITUTION. First-rate pianist and singing master. Excellent references. First prize unanimously accorded at Concours playing. Gold and silver medalist. Also desires similar post for his wife, highly trained vocalist. Six years' experience as Head Music Mistress in English High Schools. Applications to Music, B. R., Hauptpost-restante, Vienna.

GENTLEMAN desires an ASSISTANT ORGANIST'S position in a Low Church or Chapel. N.W. district preferred. Apply, E. W., Novello and Co., 1, Berners Street, W.

PUPIL-ASSISTANT.—Advertiser desires AP- POINTMENT as above. Church in Kensington or Bayswater preferred. Small premium given. Particulars to W. K., 59, Pembroke Road, W.

BANDMASTER WANTED, for the Wellesley Training Ship, at North Shields. Testototaler preferred. He will be expected to devote the whole of his time to the ship, and must have a thorough knowledge of military band instruments (reed and brass), also must be able to arrange for a full band. Letters of application, enclosing testimonials, to be forwarded to the Captain Superintendent.

CONDUCTOR WANTED, at once, for a young orchestra. A gentleman who has had experience in training amateurs preferred. One weekly practice, 8 till 10. Season, lasting six months, just commencing. Apply, with references and terms, &c., to G. Shillcock, Hon. Sec., Amateur Philharmonic Society, Bromley, Kent.

ASSISTANT WANTED, immediately. Must be smart and gentlemanly, and well up in sheet music. Apply, with photo, to Hamilton Evans and Co., 143, Streatham High Road, S.W.

TRINITY COLLEGE LONDON

FOR MUSICAL EDUCATION AND EXAMINATION.—INST. 1872.

PRESIDENT.

The Right Hon. LORD ST. LEVAN.

Warden: The Rev. Dr. BONAVIA HUNT, F.R.S.E.

Director of Studies: Professor BRADBURY TURNER, Mus.B.

Director of Examinations: Professor JAS. HIGGS, Mus.B.

CLASSES AND LECTURES.

The HALF-TERM commences NOVEMBER 2.

HIGHER EXAMINATIONS IN MUSIC.

The THIRTY-SEVENTH HALF-YEARLY Higher Examinations will take place at the College in the week commencing January 4, 1892, as under:—

1. For the Diplomas of Licentiate and Associate (L.T.C.L. and A.T.C.L.) and the special distinction of Fellowship.
2. For Special Certificates in separate Subjects, Practical Division (Pianoforte, Organ, Singing, &c.) and Theoretical Division (Harmony, &c.)

Last day of entry, December 12, 1891.

LOCAL EXAMINATIONS IN MUSIC.

(SIXTEENTH ANNUAL SERIES.)

The next half-yearly Examination in MUSICAL KNOWLEDGE (Theory) will take place on December 11, 1891, at above 150 Centres in the United Kingdom and the Colonies. Last day of entry, November 11.

Local Examinations in INSTRUMENTAL and VOCAL MUSIC will take place throughout the Session at the various Centres, a list of which may be had on application.

The Examinations of the College, both Higher and Local, are open to all persons, whether Students of the College or not, and without restriction as to age, sex, or creed.

MEMBERSHIP, ENROLMENT, &c.

Regulations as to Membership of the College and the Enrolment of Schools in Union, as well as those for the Higher and Local Examinations (with list of Centres), and of the Classes Department, may be had from the Secretary, Trinity College, London, W.

By order of the Academical Board,

SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, W.

WILL BE PUBLISHED IMMEDIATELY.

PRICE TWO SHILLINGS.

A MOZART SELECTION

SUITABLE FOR PERFORMANCE AT

CONCERTS IN COMMEMORATION

OF THE

MOZART CENTENARY

IN DECEMBER NEXT.

CONTENTS.

PART I.

THE REQUIEM MASS.

PART II.

CALM IS THE GLASSY OCEAN ("Idomeneo").

QUI SDEGNO ("Die Zauberflöte").

DEH VIENI ("Nozze di Figaro").

AVE VERUM.

IL MIO TESORO ("Don Giovanni").

LA CI DAREM ("Don Giovanni").

SPLENDENTE TE, DEUS.

London and New York: NOVELLO, EWER and Co.

HANDEL FESTIVAL SELECTION, 1891.

A few Copies may still be had.

PRICE TWO SHILLINGS AND SIXPENCE.

London and New York: NOVELLO, EWER and Co.

BROADWOOD PIANOS

Complete IRON FRAMES;

All modern IMPROVEMENTS;

TONE—Pure, Equal, Carrying

TOUCH—Facile;

DURABILITY—Unrivalled.

John Broadwood & Sons

(ESTABLISHED 1732)

PIANOFORTE MAKERS

BY SPECIAL APPOINTMENT TO

HER MAJESTY THE QUEEN

THEIR ROYAL HIGHNESSES THE PRINCE
AND PRINCESS OF WALES

HIS ROYAL HIGHNESS THE DUKE OF
EDINBURGH

AND THE REST OF THE ROYAL FAMILY.

Gold Medals and various Honours.

Names of a few of the GREAT MUSICIANS and EXECUTANTS
who have used and preferred their Pianos:—

BEETHOVEN	HAYDN	R. SCHUMANN
WEBER	CHOPIN	WAGNER
MENDELSSOHN	LISZT	VON BÜLOW
DVOŘÁK	HELLER	DE PACHMANN
CRAMER	HENSELT	HALLÉ
BENNETT	MDME. SCHUMANN	SULLIVAN

Price Lists and Illustrations on application,

33, GREAT PULTENEY STREET (near Regent Street),
LONDON, W.

TO BE PERFORMED AT THE BIRMINGHAM MUSICAL
FESTIVAL, 1891.

REQUIEM MASS

FOR

SOLI, CHORUS, AND ORCHESTRA

COMPOSED BY

ANTONIN DVOŘÁK

(Op. 89).

Paper cover, 5s.; paper boards, 6s.; cloth, gilt, 7s. 6d.

VENI, CREATOR SPIRITUS

PARAPHRASED BY JOHN DRYDEN

SET TO MUSIC FOR

CHORUS, SOLO QUARTET (AD LIB.), AND ORCHESTRA

BY

A. C. MACKENZIE

(Op. 46).

Paper cover, Two Shillings.

EDEN

A DRAMATIC ORATORIO, IN THREE ACTS

THE POEM WRITTEN BY

ROBERT BRIDGES

SET TO MUSIC FOR

SOLI, CHORUS, AND ORCHESTRA

BY

C. VILLIERS STANFORD

(Op. 40).

Paper cover, 5s.; paper boards, 6s.; cloth, gilt, 7s. 6d.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1891.

OUR OPPORTUNITY AT VIENNA.

WE took occasion in the June number of THE MUSICAL TIMES to allude to the meeting held at Clarence House, in order to form the Committee of Management for the British section at the International Musical and Dramatic Exhibition which is to be held at Vienna next year. The mere names of the Committee then formed—comprising such men as The Duke of Edinburgh, Sir George Grove, Dr. A. C. Mackenzie, Sir John Stainer, Dr. C. V. Stanford, and Mr. A. J. Hipkins, to mention no others—affords a sufficient guarantee for the success of the English section. But an Exhibition is not made up of exhibits alone. The experience of the last few years has abundantly proved that what is most interesting and enjoyable to the vast majority of Exhibition goers is the object lesson, the demonstration, the working model. The great charm of the Naval Exhibition has been the mimic warfare on land and water, and the splendid working model of the Eddystone Lighthouse. Different as an Artistic Exhibition must inevitably be from one such as that now being held at Chelsea, there are points of contact between the two. And we would accordingly urge upon the Committee most strongly the desirability of considering how they can best subserve the interests of English art by making our share in the great show at Vienna as much as possible what the Americans call a “live demonstration.”

It is proposed in the general scheme of the Exhibition that concerts should be held in connection with it. We trust that our representatives will avail themselves as fully as they possibly can of this opening. If there is one characteristic feature about our English musical life, it is our choral singing. We are justly proud of the achievements of our choirs, whether they hail from Wales or Yorkshire, Nottingham or London, and that our estimate is not unduly prejudiced by patriotic bias is, we think, sufficiently proved by the testimony of such impartial critics as Camille de Saint-Saëns (*vide* his article on the Birmingham Festival in his *Harmonie et Mélodie*) and Otto Lessmann. We greatly doubt whether in any other country in the world such a feat would be possible as that which was achieved the other day at Hereford in the accurate performance, after one combined rehearsal of about an hour in duration, of so intricate a work as Dr. Parry's “De Profundis” by a choir which had only practised the work in divisions. And yet with, perhaps, the sole exception of the visit to, and victory at, Paris of Henry Leslie's Choir in 1878, we doubt whether any opportunity has been afforded to our Continental neighbours of judging what we can do in the domain of choral music. We believe that it would come as a veritable revelation to many of those who, girt about with the armour of ignorance, have taken for granted that no manner of musical good could come out of England, whether in regard to composition or execution. First and foremost then we would suggest to the committee the advisability of inviting some representative English Choral Societies to go over and sing English music—both new and old—at the Vienna Exhibition. Special attention should of course be paid to the interpretation by a small picked choir of our unrivalled Elizabethan madrigals. But the programmes should be

made to contain representative specimens of the choral work of our modern composers. The works of Dr. Mackenzie, Dr. Parry, and Dr. Stanford would furnish an ample repertory of such pieces, and if the Viennese got the chance of hearing, say Dr. Parry's “Ode on St. Cecilia's Day” as it was performed by the Yorkshire singers at Worcester last year, they would probably be as much delighted as they were surprised.

If such practical illustrations of English musicianship were found possible of realisation, they should not be confined to the sphere of oratorios, cantatas, and part-songs. English opera should certainly be given a hearing, and as some of the works of Messrs. Goring Thomas, Mackenzie, and Stanford have already been performed in Germany and won acceptance there, these would naturally suggest themselves as most suitable for selection. At the moment of our writing these lines we hear of the cordial and gratifying reception which has been accorded to Mr. Goring Thomas's “Esmeralda” at Kroll's Theatre, in Berlin.

Other modes in which the interest and “actuality” of our share in the Viennese Exhibition might be enhanced will readily suggest themselves once the principle is accepted that we must demonstrate and not merely exhibit. For example, a valuable proof of the efficiency of our great music schools might be given by the sending out of an orchestra consisting entirely of students. It is to be hoped, too, that soloists—instrumental and vocal—may be forthcoming to represent this country worthily, as many of them can, at this great international tournament.

Even if all the foregoing suggestions were not capable of realization, the adoption of one or more of them would, we are firmly convinced, do much to advance the interests of English art and enable English musicians to take that position alongside of their brethren on the Continent, which diffidence on the one hand, and ignorance and jealousy on the other, have hitherto prevented them from occupying. Whatever happens, let us not be content with merely sending autographs, pictures, relics, and curios.

THE GREAT COMPOSERS.

BY JOSEPH BENNETT.

No. XXVIII.—WAGNER (*continued from page 525*).

RETURNING to Bayreuth after his Italian trip, Wagner sought to carry out an idea he had formed, or, rather, that had been forced upon him by the experiences of the past. The “new art” which the master had presented to Germany necessarily involved a new cult, and it became almost an obligation to establish a school for the training of artists in its principles and practice. Wagner felt this quite strongly, and, we might add, comprehensively, for it was his intention to educate instrumentalists as well as vocalists. Elementary teaching did not, of course, enter into the plan of the proposed establishment; the intention being to take young singers and players who had passed through the ordinary conservatoires, and imbue them with the Wagnerian spirit while drilling them in Wagnerian methods. Unquestionably the idea was a good one, but how as to the means of carrying it out? The financial side of Wagnerism had, just then, a gloomy appearance, darkened as it was by the “Nibelungen” deficit and the failure of the London Concerts to produce a substantial sum. Just then, however, Wagner felt in sanguine mood. He had won the battle of his life, and, shutting his eyes to the cost, was ready for any enterprise. The plans of a man in this condition are not apt to be prudent, and when Wagner laid his scheme before the

delegates of the Societies affiliated to Bayreuth there were many blank looks with not a little dubious shaking of heads. The faithful followers discovered that their leader contemplated no certain provision after the first year. He asked for 10,000 marks to meet the expenses of twelve months; later, he thought, the cost of the Conservatoire might be met by the proceeds of Concerts. The more business-like delegates could not trust to so precarious a source of income; but, apart from the question of the future, how was the sum immediately required to be raised? A public appeal for fresh means of expenditure under the load of a heavy debt would almost assuredly be rejected. Wagner was brought to see this, and the plan he had proposed fell to the ground as at that time impracticable.

The result just indicated gave the less concern because there was something more tangible to anticipate, promote, and enjoy. Wagner gladdened the hearts of his adherents by promising the speedy advent of "Parsifal," the successful production of which thenceforth became an object of anxiety to all the "faithful" in every land. At the same time, the master again illustrated the readiness with which, on occasion, he could accommodate himself to circumstances at the expense of his principles. Not long before we saw him sanction concert-room performances of fragments from the "Nibelungen," and now he threw over his cherished idea of exclusiveness, proposing that, after the "elect" had enjoyed two representations of "Parsifal," the doors of the theatre should fourteen times be opened to all the Philistines who chose to enter them at a charge of thirty marks per head. This *volte-face* was, no doubt, received with interest in the streets of Gath and Askelon, but the chosen people hailed it enthusiastically. The Philistines were themselves objectionable; their money, at any rate, was good, and the one might be endured for the sake of the other.

Wagner began the book of "Parsifal" in 1876, and finished it in the following year. He was then sixty-five, but Time's "effacing fingers" had not much abated the strength of his imagination or the persistence and energy that through life so well served him. The first act of the new music-drama was practically complete in the spring of 1878; the second act reached the same stage by October 11. The spring of 1879 saw the third act well in hand, despite an attack of illness, which made him hasten to Italy, where, in Palermo, at the Hotel of the Palms, he put the finishing touch to the entire work. The date was January 13, 1882.

The production of "Parsifal" took place at the Wagner Theatre in Bayreuth on July 28, 1882; the sixteen performances resolved upon long since being duly given, not only with striking artistic success, but with most satisfactory pecuniary results. Obviously the fuss and talk over the representations of the "Nibelungen" six years before had excited the interest of many who were not present, and created a desire which lapse of time could not abate. At any rate, believers and non-believers crowded to the small and uncomfortable Franconian town, and when the sixteen performances had ended and all expenses were paid, 75,000 marks remained in the treasury. So this final achievement of the master's long and stormy life proved to be a triumph all over the field, and, as it might have seemed to him, nothing remained to conquer. It is said that he intended "Parsifal" as his last work. Even Wagner, with all his indomitable energy, could not be blind to the fact that a man of sixty-nine has seen his best days, and may hardly count on many more either good or bad. Probably, therefore, the assurance that he had fought the

fight and would put off his armour as a victor explains the unusual elation of Wagner's mind during the representations of "Parsifal." Never, it is said, was he so gay, so full of fun, and even of frolic. *Apropos*, Jullien relates a scene which took place in the Bayreuth Theatre on the morrow of the Prince Imperial's visit. An admirer (probably Jullien himself) entered the "green-room" during an *entracte*. "Ah!" exclaimed Wagner, "'tis you, is it? Have you seen the Prince of Prussia? He was here yesterday! He was satisfied, very satisfied, you know. Oh, he is a famous musician. He pointed out some tedious things, and criticised some faults in taste, but no matter, he is enchanted. The procession of Knights charmed him above all. Their cadenced step especially struck him. He had never seen it before, and assuredly he will introduce it into the manoeuvres of the Prussian infantry. O yes, dear friend, the Crown Prince has a lot of taste." "All this time," writes the French critic, "Wagner mimicked his talk, marked the step of the Knights, making long strides, breathing hard, recovering himself, and never ceasing to laugh immoderately." Yet even then a warning of the end had come. The singer, Scaria, tells how once, during the rehearsals, Wagner was seized with an asthmatic fit, during which his face turned blue and he became convulsed. On recovering, he simply remarked, "Once more I have overthrown Death." The fact that his heart was badly affected had been kept from him, but when a strong reaction set in after the excitement of "Parsifal," he was quite ready to take the advice of his physicians, and seek repose in a more Southern clime. The doors of the theatre had been shut but a few weeks before the master and his household removed to Venice, and established himself in the Palace Vendramini on the Grand Canal. While there, he sometimes lapsed into a state of profound depression. He knew himself as a failing man, and the ardent soul that was in him shrank, it may be, from the coming of the night in which no man can work. At other times, on the contrary, he busied himself with plans for the future, especially in preparing for further representations of "Parsifal" during the Spring of 1883. From this it would seem that no fear of immediate dissolution was entertained, though the master freely declared his work as a composer to be over, and even anticipated death before the future of his son, Siegfried, had been assured.

Signs of the coming end multiplied. Once in the Square of St. Mark, and again at the Marcello school, the last enemy gave notice of his approach. Truly, death was very near. On February 13, 1883, Wagner was about to take his usual airing, when some subject of discussion arose which brought on dangerous excitement. He fell, we are plainly told, into one of his passions, and in this characteristic condition the summons found him. Rising from his seat, half-suffocated, he exclaimed, "I feel very ill," and dropped down in a faint. Loving hands carried him to bed and medical aid was hurriedly summoned, but when it arrived the master was found dead in the arms of his wife, who believed him to be merely asleep. He had lived seventy-one years.

With regard to the cause of death, the following report was made by the medical man (Keppler) who attended Wagner in his last days: "Richard Wagner suffered from hypertrophy of the heart, already far advanced, which specially affected the right ventricle, and was complicated by fatty degeneration. He was affected also by dilatation of the stomach, and a rupture on the right side, which an ill-made bandage had singularly aggravated." Dr. Keppler added that the pains felt

by the patient in the closing period of his life were caused by the dilated stomach interfering with the movement of the heart, and bringing on rupture of the ventricle. Taking this condition with an agitated life, and a passionate temper, Dr. Keppler pointed out that Wagner was daily at the mercy of an accident. As to the occasion which brought on sudden death, he had nothing to say. The Doctor concluded his remarks by pointing out that Wagner used to take drugs in excess, mixing up indiscriminately all the doses ordered by different physicians at various times.

With fitting courtesy, the city of Venice offered a public funeral, but this was declined by the widow. On the Friday following the death, Wagner's remains were escorted to the station, *en route* to Bayreuth. At all the towns through which the body passed there were demonstrations of sorrow and respect, while at Bayreuth a guard of honour, composed of men belonging to the gymnastic societies, watched the coffin from its arrival on Saturday night till four o'clock on the following afternoon, when a notable funeral procession set out for the place of sepulchre in the grounds of the dead master's villa. The whole world of Wagnerism, from kings to peasants, was represented in the *cortège*, and there were funeral orations, streets hung with signs of woe, silent and sympathetic crowds—everything, in fact, that should mark the obsequies of a distinguished man, while above all rose the strains of that wonderful "Siegfried" march, which even those most opposed to Wagner's "new art" place among the grandest pages of music. The piece written by Wagner for the funeral of Weber was also in the programme of the day. So did the great and stormy genius, the gifted master but most imperfect man, whose fortunes we have so long followed in these pages, pass to his rest.

Need it be said that by his followers Wagner was deeply mourned? He had monopolised their sympathies and absorbed their admiration to such an extent that the firmament of music without him was starless. There remained only a blackness of darkness. For them might be quoted the Funeral Hymn written by John Payne over the body of Theophile Gautier:—

What shall our song be for the mighty dead,
For this our master that is ours no more?
Lo! for the dead was none of those that wore
The laurel lightly on a heedless head,
Chanting a song of idle lusty head
Among the sun-kissed roses on the shore!
This our beloved that is gone before
Was of the race of heroes battle-bred,
That, from the dawn-white to the sunset red,
Fought in the front of war.

Hence with the cypress and the funeral song!
Let not the shrill sound of our mourning mar
His triumph, that upon the Immortals' car
Passes, star-crowned; but from the laurelled throng
That stand await, let every voice prolong
A voice of jubilation, that from afar
Shall hail in heaven the new majestic star
That rises, with a radiance calm and strong,
To burn for ever, unobscured, among
The courts where the gods are!

As for those who had opposed Wagner in his lifetime, who objected to the principles underlying the new art, or were hurt by the unparalleled arrogance and bad taste of their propounder, their attitude to the dead master cannot be too highly commended. No one has more reason to respect a courageous foe than those who cross swords with him, and as Wagner lay on his bier much was forgotten in admiration of his prowess, his unflinching resolve, his ceaseless energy. Besides, the man's fiercest assailant was the most ready to admit his enormous genius, the sometimes extraordinary beauty and sensuous charm of his music, and a capacity which, if directed along the old course of musical faith and practice, would

have continued the illustrious line of classical masters. A man so gifted, however mistaken, could not pass away without general regret, and more or less of universal homage.

There remains to attempt, in a final chapter, some more succinct estimate of Wagner's character than has been possible amid the crowd of incidents which have come under our notice. He himself always asserted that the man was inseparable from the artist. A clear, unimpeded view of the one may help to comprehension of the other.

(To be concluded.)

MEDICINAL MUSIC.

WITHOUT seeking in the least to detract from the originality displayed by Canon Harford in seeking to elevate the divine St. Cecilia to the exalted position of handmaid to the healing art, it is permissible to point out how, from the earliest ages, events have been tending in this direction. The benighted Greeks, with a sound instinct which does them infinite credit, indicated their belief in the connection between the two callings by constituting Apollo the tutelary Deity of both musicians and doctors. Orpheus, though in a tentative way, conducted some interesting experiments with a view to establishing the soothing effects of music on animate and inanimate nature before his career was cut short by the disintegrating onslaught of the Thracian Maenads. Snake charmers of all ages have employed music—of a sort—to effect their ends. In Southey's "Common-place Book" there is an interesting account of a nobleman in the low countries, a couple of centuries back, who at periodic intervals ordered his musicians to his stables to regale his stud with a long concert, which he found highly conducive to their physical well-being. Charles IX. found solace from his sufferings in listening to music; and in our own days we have known of several well authenticated instances of delicate individuals galvanised into a condition of the greatest nervous activity by the persistent ministrations of a piano-organ.

Still no attempt was made to formulate these experiences and experiments until the founder of the Guild of St. Cecilia came on the scene, and, in the language of one of his foreign admirers, "crystallised the vague notions of his predecessors, scattered and floating about from century to century, and elevated them to the level of a rigorous method of musical therapeutics." Eighteen years ago a French *savant* wrote a treatise entitled "The Effects and Influence of Music in Health and Disease," but the work is out of print; and, at any rate, Dr. Chomet, the author, never contemplated the practical step taken by Canon Harford. For here we are threatened—we beg pardon, provided—with a sort of musical "Misericordia," after the fashion of that famous Society in Florence. The members of the Guild will have a central establishment, where night and day they will be prepared to produce sweet sounds for transmission per telephone to the bedsides of their suffering clients, and where they can be always communicated with should their presence in person be preferred. Doubtless we shall come in time to have our electric call-boxes provided with a special signal for summoning the medical musician, so that within a very few minutes of the first symptoms of influenza or mumps making their appearance we shall be able to nip the ravages of these maladies in the bud by the application of the proper musical remedies. There will be, we fear, a few ribald sceptics who will talk about the melody being worse than the disease; but what great movement

has not had its detractors? The supporters of the new departure can point in triumph to the etymology of the word Music (= Muse sick), and the curative value of vocal music is conclusively shown on homœopathic principles by Dr. Hans von Bülow's definition of an operatic tenor as not a man, but a disease.

The great thing obviously to be aimed at in the new method of medical therapeutics is to make the musical prescription suit the disorder—we had almost said to make the punishment fit the crime. The experimental *séance* of the Guild was slightly disappointing in that the prescriptions were, so to speak, all compounded in the same way; the instruments employed being, in every case, the pianette, harp, and muted violin. Great care must be exercised in this matter, for in music, as in diet, "what is one man's meat is another man's poison." The curative properties of the pianoforte in general seem to be established by the Italian proverb "*Chi va piano, va sano*," but some eminent musicians and composers—notably, the late M. Berlioz and his present successor as critic to the *Débats*, M. Rey—cherish a feeling the reverse of sympathetic towards that instrument, and recently at some municipal elections in Belgium one of the aspirants to office issued an address describing himself as the anti-pianistic candidate. Instruments like the tuba, the trumpet, and the double bassoon will always have to be used in small doses, except in cases where patients are sunk in a state of lethargy or coma, from which it is thought desirable that they should be roused at all hazards. Another point that suggests itself is the following. Drugs which would be disgusting, and even dangerous to persons in their normal health, are most beneficial and efficacious to the same persons when they are ill. Surely an analogy may be found to this in music. Thus we can readily imagine that A, a musical purist of the strictest sect, might, in the depression which succeeds influenza, be rescued from suicidal thoughts by the timely performance of fragments of Offenbach; while B, with tastes lying exclusively in the direction of the music halls, might owe his life, under similar circumstances, to a judicious selection from Wagner's "*Nibelungen*." Under ordinary circumstances, we can imagine that the medical musician might safely rely on the staff notation, but in the case of persons much in need of bracing, the tonic sol-fa system offers obvious advantages. Care will have to be taken in order to prevent unlicensed operators from usurping the functions of the Guild, and bringing the system into discredit by mere musical quackery. We have heard of a man who advertised a pill which he declared would cure club feet, and we have little doubt that some musical charlatans will profess their ability to restore hair to the baldest scalps and to work similar miracles simply by playing the banjo over the part affected.

One of the inevitable results of the new departure will be the remodelling of a good deal of the musical terminology at present in use. Some of the changes and new terms suggest themselves irresistibly. Thus, on the analogy of the term *chorale*, we get the new form *chiorale*, to describe a piece of music, vocal or instrumental, of a soothing and soporific character. Then, again, the probable use of classical music to allay the disordered workings of the brain suggests the application of the term *febrifugue* to all compositions performed with this end in view. In some cases little or no alteration is needed. The connection between Gregorian tones and Gregory powders speaks for itself, and the term "music of the spheres" may be retained to denote pieces played during the deglutition of pilules. We can imagine, again, that it will become quite a commonplace to allude to the pianofortitude of a patient in undergoing an operation. There will be doubtless a

dietetic and possibly an aromatic scale, and organs will be constructed with *nux vomica* and *belladonna* stops.

But enough of fooling. What we should like to know is what the great leaders of the medical profession think of the new departure. For ourselves, the only thing that redeems the scheme from ridicule is the fact that the honoured name of Florence Nightingale is enrolled among its patronesses.

FIRST PERFORMANCES.

IV.—MENDELSSOHN'S "ELIJAH."

By F. G. EDWARDS.

(Continued from page 529.)

MENDELSSOHN arrived in London on August 17 or 18 (1846), and stayed at the house of his old friend Carl Klingemann, at 4, Hobart Place, Eaton Square. A pianoforte rehearsal of the vocal solos of "*Elijah*" was held on the 19th (Wednesday), at Moscheles' house, 3, Chester Place, Regent's Park. Mendelssohn commenced the rehearsal by playing the Overture from memory, to the delight and admiration of all who heard it. The lady soloists gave some trouble. The soprano requested him to transpose "*Hear ye, Israel*," a whole tone down, and to make certain changes to suit her particular style. "It was not a lady's song," she said. Mendelssohn resisted with studied politeness and said, "I intended this song for the principal soprano; if you do not like it I will ask the committee to give it to some other vocalist." Afterwards, when alone with Moscheles, he most unreservedly expressed himself as to the "coolness of such suggestions." When "*O rest in the Lord*" was tried the singer was anxious to conclude it by a long shake on the final notes. "No," said the composer, "I have kept that for my orchestra," and he archly played the shake, which is given to the flute in the orchestral accompaniment. He was still doubtful whether he should not suppress "*O rest in the Lord*." "It is too sweet," he said. His friends urged him at least to try its effect, and, happily, their advice was accepted. Mr. Charles Lockey, the tenor singer, soon won the composer's good opinion. On hearing him rehearse "*Then shall the righteous*," Mendelssohn immediately requested him to sing "*If with all your hearts*," which had already been assigned to another singer. The orchestral parts had been previously tried over and corrected at Leipzig on August 5, so that the way was made smooth for the band rehearsals in London. These took place at the Hanover Square Rooms on the Thursday and Friday preceding the Festival. "Mendelssohn," says Mr. Rockstro, "looked very worn and nervous, yet he would suffer no one to relieve him, even in the scrutiny of the orchestral parts, which he himself spread out on some benches beneath the windows on the left-hand side of the room, and insisted upon sorting out and examining for himself." Euston Station was busy on the following Sunday afternoon with the departure of a "special" conveying Mendelssohn, the principals, the London contingent of the band and chorus, and "the gentlemen of the Press" to Birmingham.

Monday morning was set apart for a full rehearsal of "*Elijah*" in the Town Hall. "Mendelssohn," said the *Birmingham Journal*, "was received by the performers with great enthusiasm, renewed again and again as his lithe and *petit* figure bent in acknowledgment of these spontaneous and gratifying tributes to his genius, personal affability, and kindness. His manner, both in the orchestra and in private, is exceedingly pleasing. His smile is winning, and

occasionally, when addressing a friendly correction to the band or choir, full of comic expression. He talks German with great volubility, and speaks English remarkably well. He possesses a remarkable power over the performers, moulding them to his will, and though rigidly strict in exacting the nicest precision, he does it in a manner irresistible—actually laughing them into perfection. Some of his remarks are exceedingly humorous. In the Overture to the 'Midsummer Night's Dream' [played at the Festival], the gradations of sound were not well preserved; a rattle of his *bâton* on the music-stand brings the band to a dead halt. 'Gentlemen,' says Mendelssohn, 'that won't do. All *fortissimo*, all *pianissimo*, no *piano*! A little *piano* between, if you please. Must have *piano*, gentlemen; when you come to *fortissimo* do as you like.' All this is expressed with animation and good humour, and a roar of laughter over, the band tries again, and a smile playing on the expressive features of the conductor, attests the power of his pleasantly administered corrective. . . . At the conclusion of the rehearsal of 'Elijah' the whole band and chorus broke into a torrent of enthusiastic acclamation, and Mendelssohn expressed himself highly pleased with the manner in which the performers had rendered his work, and complimented them on their extraordinary efficiency." As Moscheles, the Conductor-in-chief of the Festival, was unwell, Mendelssohn conducted the evening rehearsal for him. At Mendelssohn's request the usual Tuesday evening Concert was given up for an extra rehearsal of "Elijah." "After the rehearsal," says Mrs. Moscheles, "I helped Mr. Bartholomew in correcting the text [of "Elijah"], and so we went on till one o'clock in the morning."

The band and chorus for the Festival consisted of 396 performers. The band, mostly of the Philharmonic and the Opera orchestras (of whom Mr. Lazarus and Mr. J. H. B. Dando at least are still living) numbered 125 players—93 strings and double wood-wind. The chorus totalled 271, including 62 from London, distributed thus: Sopranos, 79; altos tall males, "bearded altos," as Mendelssohn called them, 60; tenors, 60; and basses, 72. The principal vocalists in "Elijah" were Madame Caradori-Allan, Miss M. B. Hawes, Mr. Charles Lockey, and Herr Staudigl; the subordinate parts were filled by the Misses Williams (who sang the *duet* "Lift thine eyes," now the trio), Miss Bassano, Mr. Hobbs, Mr. Henry Phillips, and Mr. Machin. Dr. Gauntlett was specially engaged to play the organ in "Elijah," Mr. Stimpson being the chorus-master and official organist. Mendelssohn received a fee of 200 guineas for his attendance at the Festival.

The ever-memorable first performance of "Elijah" took place in the Birmingham Town Hall, on Wednesday morning, August 26, 1846. Benedict thus touchingly describes the scene: "The noble Town Hall was crowded at an early hour of that forenoon with a brilliant and eagerly-expectant audience. It was an anxious and solemn moment. Every eye had long been directed towards the conductor's desk, when, at half-past eleven o'clock, a deafening shout from the band and chorus announced the approach of the great composer. The reception he met with from the assembled thousands on stepping into his place was absolutely overwhelming, whilst the sun, emerging at that moment, seemed to illumine the vast edifice in honour of the bright and pure being who stood there the idol of all beholders." The new oratorio was received with extraordinary enthusiasm. If the performance was not of the highest excellence, the composer's expectations of the work were more than realised. The critic of the *Times* news-

paper (no less a person than the late J. W. Davison, in his first articles on joining its staff) reported: "The last note of 'Elijah' was drowned in a long-continued unanimous volley of plaudits, vociferous and deafening. It was as though enthusiasm, long checked, had suddenly burst its bonds and filled the air with shouts of exultation. Mendelssohn, evidently overpowered, bowed his acknowledgments, and quickly descended from his position in the conductor's rostrum; but he was compelled to appear again, amidst renewed cheers and huzzas. Never was there a more complete triumph—never a more thorough and speedy recognition of a great work of art."

Coming to details of the performance, the following eight numbers were encored: "If with all your hearts," "Baal, we cry to thee," "Regard thy servant's prayer" (now "Cast thy burden"), "Thanks be to God," "He, watching over Israel," "O rest in the Lord," "For the mountains shall depart," and "O come every one that thirsteth." Herr Staudigl gave a majestic and ideal rendering of the music of the *Prophet*. In the opinion of the late Mr. Stimpson, who spoke from an experience of forty years of the Birmingham Festivals, Staudigl's interpretation of the bass part has never yet been equalled. The junior tenor of the Festival (Mario, Braham, and Hobbs were the others), Mr. Charles Lockey, fairly won his laurels. He sang his two songs "deliciously," says a critic; the first, "If with all your hearts," was encored, and "the smile upon Mendelssohn's face while it was being sung showed how much he was pleased with the chaste execution of this young tenor." Of the soprano soloist perhaps the less said the better. She doubtless did her best, but was overweighted by the music of the part, and—she was not Jenny Lind. No small measure of the success of the performance was due to Mr. Stimpson, the unwearied chorus-master. At its conclusion Mendelssohn caught him by both hands and said, "What can I give you in return for what you have done for my work?" Mendelssohn was delighted with the manner in which the band and chorus had rendered his music, and an old member of the band records "the eagerness with which Mendelssohn shook hands with all who could get near him in the artists' room, thanking them warmly for the performance." Before going into the hall, Mendelssohn said to Chorley, the *Athenæum* critic: "Now stick your claws into my book. Don't tell me what you like, but tell me what you don't like." After the performance he said, in his merriest humour, to Chorley: "Come, and I will show you the prettiest walk in Birmingham." He then took him to the banks of the canal, bordered by coal and cinder heaps. There, on the towing-path between two bridges, they walked for more than an hour discussing the oratorio. According to the late Mr. Moore, it was then, amidst the cinder heaps, that a sudden thought struck Mendelssohn to change "Lift thine eyes" from a duet into a trio.

Shortly after this "prettiest" walk, Mendelssohn poured out his delighted feelings to his brother Paul in the following letter, dated the day of the first performance, but apparently written on the following day: "Birmingham, August 26, 1846. My dear Brother,—From the very first you took so kind an interest in my 'Elijah,' and thus inspired me with so much energy and courage for its completion, that I must write to tell you all about its first performance yesterday. No work of mine ever went so admirably the first time of execution, or was received with such enthusiasm, by both the musicians and the audience, as this oratorio. It was quite evident, at the first rehearsal in London, that they liked it, and liked to sing and to play it; but I own I was far from anticipating that it would acquire such

fresh vigour and 'go' in it at the performance. If you had only been there! During the whole two hours and a half that it lasted, the two thousand people in the large hall, and the large orchestra, were all so fully intent on the one object in question, that not the slightest sound was to be heard among the whole audience, so that I could sway at pleasure the enormous orchestra and choir, and also the organ accompaniment. How often I thought of you during the time! More especially, however, when the 'sound of abundance of rain' came, and when they sang the final chorus with *furor*, and when, after the close of the first part, we were obliged to repeat the whole movement ["Thanks be to God"]. Not less than four choruses and four airs were encored, and not one single mistake occurred in the whole of the first part; there were some afterwards in the second part, but even these were but trifling. A young English tenor [Mr. Charles Lockey] sang the last air ["Then shall the righteous shine forth"] so beautifully, that I was obliged to collect all my energies so as not to be affected, and to continue beating time steadily. As I said, if you had only been there!"

Writing to Frau Doctorin Frege, from London, on August 31, Mendelssohn said: "You have always shown so much kind interest in my 'Elijah,' that I may well consider it a real duty to write to you after its performance, and to give you an account of it. If this should weary you, you have only yourself to blame; for why did you allow me to come to you with the score under my arm, and play to you those parts that were half completed, and why did you sing so much of it to me at sight? Really you ought to have felt it a duty to travel with me to Birmingham; for one ought not to make people's mouths water and render their condition miserable where one cannot help them, and the condition in which I found the solo soprano part was a most lamentable and very helpless one. But there was so much that was good as compensation that, on the whole, I bring back a very pleasant impression, and I often thought that you also would have taken pleasure in it. The rich, full sounds of the orchestra and the huge organ, combined with the powerful choruses who sang with sincere enthusiasm; the wonderful resonance in the grand giant hall; a splendid English tenor; Staudigl, too, who took great pains, and whose talents and powers you already well know; some very good second soprano and contralto solo singers; all executing the music with peculiar spirit, and the utmost fire and sympathy, doing justice not only to the loudest passages, but also to the softest *pianos* in a manner which I never before heard from such masses; and, in addition, an impressionable, kindly, hushed, and enthusiastic audience—now still as mice, now exultant—all this is indeed sufficient good fortune for a first performance. In fact, I never in my life heard a better, or I may say one as good, and I almost doubt whether I shall ever again hear one equal to it, because there were so many favourable combinations on this occasion. With so much light the shadows were not absent, and the worst was the soprano part. It was all so pretty, so pleasing, so elegant, at the same time so flat, so heartless, so unthinking, that the music acquired a sort of amiable expression, about which I could go mad even to-day when I think of it. The alto had also not enough voice to fill the hall . . . but she sang very well and musically—in that case the want of voice is so much easier to bear. At least, to me, nothing is so unpleasant in music as that cold, heartless coquetry, which is so unmusical in itself, yet which is often regarded as the basis of singing and playing, and the rendering of music." To Jenny Lind, Mendelssohn thus expressed himself: "The

performance of my 'Elijah' was the best performance that I ever heard of any one of my compositions. There was so much go and swing in the way in which the people played, and sang, and listened. I wish you had been there." We might add to this last sentence—"to sing the soprano part."

Two incidents in connection with this "Elijah" Festival are worthy of being recorded in this place. Benedict took down in notation the *motif* of every piece, its key, time, form, and construction, without having previously heard the work; and, after comparing his memoranda with the score, they were all found to be quite correct. At the last Concert, on Friday morning, the final chorus of Handel's "Zadok the Priest" was set down for performance. Almost at the last minute it was found that there had been printed in the book of words—just above the words of the chorus—a recitative which had not been set by Handel and for which there was no music. As to who supplied these words, and how they got into the programme, the present writer has been unable to discover. The Committee were in a fix, and then they thought that Mendelssohn would probably help them in their hour of need. He was sitting in the Vice-President's gallery, enjoying the performance, when the chairman of the Orchestral Committee, the late Mr. J. F. Ledsam, went to him and stated their difficulty. Mendelssohn at once adjourned to the ante-room, and, in a few minutes, composed a recitative for tenor solo, with accompaniment for strings and two trumpets. The parts were expeditiously copied by the indefatigable Goodwin, and the whole recitative was performed at first sight by Mr. Lockey, a quartet of strings, and the two trumpeters. The audience were quite ignorant of the circumstance of this impromptu composition, and doubtless thought they were listening to Handel pure and simple. Through the kindness of Dr. W. A. Barrett and Messrs. Goodwin and Tabb, it has been possible to insert the following copy of the complete score, together with Mendelssohn's charming postscript:—

RECIT.

The Lord God Almighty, who ordereth all things in

Strings. *ff*

heaven and on earth, hath appointed His handmaid, to be

sf

ruler over the nations, to gladden the hearts, the hearts of His

sf *p*

Trumpets.

servants, Let the trumpets blow, let the trumpets

blow, And let all the people rejoice, rejoice and say

Segue Chorus: "God save the Queen," from Handel's Coronation Anthem "Zadok the Priest."

"Composed expressly for this Festival and for Mr. Locky, with many thanks for—

and for

by me,—

FELIX MENDELSSOHN BARTOLDY.

Birmingham, August 28, 1846."

Mendelssohn left Birmingham on the 28th and came to London, "where," he says, "my only important business was a 'fish dinner' at Lovegrove's at Blackwall; after which I stayed four days at Ramsgate for sea air, and ate crabs, and enjoyed myself with the Benecks." Mrs. Benecke, for whom Mendelssohn had a particular affection, remembers that he was in most cheerful and excellent spirits during that stay at Ramsgate, and he often referred with great satisfaction to the splendid performance of "Elijah."

Mendelssohn, on his return to Leipzig, was very tired after the exertions of the composition and production of "Elijah," and although he led a "vegetable existence—doing nothing the whole day but eat, sleep, and take walks," he soon began the work of revision of his new oratorio. Those who have followed this narrative have seen how very much he was driven in order to complete his oratorio in time, and after the first performance it is no wonder that his self-critical nature discovered many points in which the work could be improved. He told Mr. Bartholomew he should make many alterations. In a letter to Klingemann, dated December 6, 1846, Mendelssohn wrote: "I have again begun to work with all my might at my 'Elijah,' and hope to amend the greater part of what I thought deficient in the first performance. I have quite completed one of the most difficult parts (the *Widow*), and you will certainly be pleased with the alterations—I may well say, with the improvements. 'Elijah' is become far more impressive and mysterious in this part, the want of which was what annoyed me. Unluckily, I never find out this kind of thing till *post festum*, and till I have improved it. I hope, too, to hit on the true sense of other passages that we have discussed together, and shall seriously revise all that I did not deem satisfactory; so that I hope to see the whole completely finished within a few weeks, and then be able to begin something new. The parts that I have hitherto remodelled prove to me that I am right not

to rest till such a work is as good as I can make it, although in such matters very few people either remark or wish to hear about them, and yet they cost a very, very great deal of time; but, on the other hand, such passages, when they are really made better, make a very different impression, both in themselves, and with regard to all other portions."

A detailed comparison between the original and present versions of "Elijah," by Mr. Joseph Bennett, with copious musical illustrations, appeared in THE MUSICAL TIMES from October, 1882, to April, 1883 inclusive. In addition to the more prominent alterations, there is hardly a movement throughout the work that was not touched upon. One of the exceptions is "Thanks be to God." "This gigantic inspiration," as Mr. Bennett calls it, "came from the composer as we now have it." Every word of the English text also passed under the critical eye of the composer, and several alterations were the result. In the F minor chorus, No. 38, Mr. Bartholomew had rendered the German words "und sein Wort brannte wie eine Fackel" as "his words appeared as *light in darkness*," the English Apocrypha giving "his word burned like a lamp." Mendelssohn therefore wrote to his translator: "I should prefer 'his words appeared like burning torches.' I am so obstinate about the *torches*, because they account for the F minor character which I gave to that beginning more than any other word could possibly do."

Brief reference must be made to the first performances of the revised version of "Elijah," the form in which we now know the work. The first of these took place, under the auspices of the Sacred Harmonic Society, at Exeter Hall, London, on Friday, April 16, 1847, the composer himself conducting. Miss Birch, Miss Dolby, and Mr. Phillips replaced Madame Caradori-Allan, Miss Hawes, and Herr Staudigl, who had "created" their respective parts at Birmingham. "Locky would be quite sufficient for all the tenor solos," said Mendelssohn, and so he proved to be. "After I had sung 'O rest in the Lord,'" said Miss Dolby, "Mendelssohn turned to me with tears in his eyes and said, with his bright frankness of manner, 'Thank you from my heart, Miss Dolby.' I shall never forget that look of brightness." This first London performance was not without its humours. Said the *Times* critic: "Mr. Perry, the leader, was constantly beating time with his fiddlestick in such a manner as to obstruct the views of the Conductor and confuse the attention of the instrumentalists."† A Frenchman, seated on the orchestra behind the chorus, was so delighted and excited with the performance that, at the close, he took Mendelssohn into his arms and tried to kiss him! The Oratorio was repeated on the following Friday (April 23), at Exeter Hall, in the presence of the Queen and the Prince Consort. What the Prince felt on that occasion found poetic expression in the following tribute to Mendelssohn's genius, which he wrote in the book of words he had used at the performance:—

"To the noble artist who, surrounded by the Baal-worship of corrupted art, has been able, by his genius and science, to preserve faithfully, like another Elijah, the worship of true art, and once more to accustom our ear, lost in the whirl of an empty play of sounds, to the pure notes of expressive composition and legitimate harmony: to the great master, who makes us conscious of the unity of his conception,

* The references for the words of Nos. 23 and 38 have, for all these forty-four years, been given in the books of words as Ecclesiastes instead of Ecclesiastici.

† This same Mr. Perry was also the composer of an oratorio entitled "Elijah, and the Priests of Baal," which was first performed at the Concert Room, St. George's Bridge, Norwich, on March 12, 1819.

through the whole maze of his creation, from the soft whispering to the mighty raging of the elements: written in token of grateful remembrance by ALBERT. Buckingham Palace, April 24, 1847." (Translated by Baron Bunsen.)

Other performances were those on April 28 and 30 (also at Exeter Hall), at Manchester on the 20th, and at Birmingham on the 27th, all six concerts and rehearsals being conducted by the composer within a fortnight. For the last-named, given by Mr. Stimpson for his benefit, Mendelssohn not only refused to receive any fee, but also declined to accept his travelling expenses; thus showing how greatly he appreciated Mr. Stimpson's invaluable services at the Birmingham inaugural performance.

The score of "Elijah" was soon afterwards published as Op. 70. The cheapest price of the first English edition—"Pianoforte score, with portrait on steel of the composer"—was thirty-six shillings! Mendelssohn sold the English copyright to Ewer and Co. for 250 guineas. The work bore upon it the imprint of success. It immediately shot into the front rank of popularity, a position which it has worthily maintained even to this day.

The story has now been told. In laying down the pen there is sadness in the thought that so soon after the strains of "Elijah" had died away in Exeter Hall—in a little more than six months—the genius-brain that had conceived that glorious work was for ever calmed in death. No more fitting conclusion could be found for this record than that supplied by Jenny Lind, who, in writing to the composer's widow on her irreparable loss, said: "His 'Elijah' is sublime! In my opinion he never wrote anything finer; and assuredly could not have written anything loftier in the future! With what solemnity we all stood there (to perform it); and with what love do the people still speak of him!—How the good English have understood and absorbed this particular music! As for myself, I sing it in quite a special mood!" To this tribute of one great artist to the memory of another we would subscribe a fervent "Amen."

ALL educated musicians know that the title "Moonlight," as applied to Beethoven's Pianoforte Sonata in C sharp minor, is all moonshine so far as the composer was concerned. An equally absurd false title has been given in England to Mendelssohn's "Children's Pieces" (Op. 72). The English edition is entitled "Six pieces for the pianoforte, composed as a Christmas present for his young friends, by Felix Mendelssohn Bartholdy," which has become shortened to "Six Christmas Pieces," while Mendelssohn's own title, "Kinderstücke," has very properly been retained in Germany. As a matter of fact there is nothing suggestive of Christmas about this "Op. 72," except in the imagination of the original English publisher. These little pieces are eight in number, but only six of them have been published. They were written in two little sixpenny manuscript music-books belonging to the children of Mr. Benecke, of Denmark Hill, with whom Mendelssohn and his wife stayed during their visit to England in 1842. The dedication of the published No. 1 is: "An Lilli Benecke zur freundlichen Erinnerung an Felix Mendelssohn Bartholdy (eigentlich Peter Meffert) London 24 Juni 1842"; while No. 3 is similarly inscribed to "Edward Benecke," and dated "21 Juni 1842." "Peter Meffert" was the nick-name Mendelssohn had given himself amongst his young friends at Denmark Hill. As the other pieces were written during this same visit, a more appropriate title would have been a "Midsummer," instead of a "Christmas present." A foot-note on the first page of the original English edition states: "This work was

intended and prepared for publication in December, 1846, but, owing to circumstances, delayed." Chorley, like a good many others, was caught by the title. In reviewing the pieces in the *Athenaeum* of December 25, 1847, he said: "The young who were the Master's playmates will mourn for him as long as the young can mourn any loss: and they may in turn one day show those 'Six pieces' to their children, with the same warm and cheerful gratitude as used to quicken his talk when he told of the Christmas trees and tales and childish glimpses into the music world of his own very young ideas." Chorley would have been nearer the mark if, after the word "told" in the above quotation, he had said: "of the romps in the garden at Berlin, where he began to dream the 'Midsummer Night's Dream.'" Thus the word "Christmas" in the title of the "Kinderstücke" is an absurdity, and quite out of keeping with the out-of-door life Mendelssohn led with the happy children at Denmark Hill at Midsummer, 1842.

A VALUABLE addition to Handelian literature has been made by the discovery of an original word book of Handel's "Messiah," used at the first performance in Dublin, on April 13, 1742. An interesting account of the revelations which the pages of the word book show has been written by Mr. James C. Culwick and printed for private circulation. It was supposed that no copy of the book of words, used on the occasion of the first performance, existed. A copy has now been found, with the names of the singers written in with a blunt pencil by someone who was probably present at the performance. Some of the writing has been cut away by the binder; but the margin "is not so badly injured, however, but that, with other help, we may make out every word." If this undesigned evidence may be trusted it sets at rest one or two doubtful points which formerly existed. The leader was Matthew Dubourg, a fact which was already well known. The organist was Mr. MacLaine, and his wife took an important share in the solo work in the Oratorio, singing "There were shepherds," "I know that my Redeemer liveth," and "Thy rebuke." Mrs. Cibber, sister of Dr. Arne, sang "He shall feed His flock," "He was despised," and "If God be with us." "Rejoice greatly" is not marked, therefore it is assumed to have been sung by Signora Avoglio. Handel had the assistance of some of the vicars of St. Patrick's and Christ Church Cathedrals. "Comfort ye" and "All they that see Him" were sung by James Bailey; "Thus saith the Lord," "But who may abide," with "For he is like a refiner's fire," "Behold I tell you," and "The trumpet shall sound," by John Mason, whom Handel called "Masson"; William Lambe sang "Behold a virgin"; Joseph Ward, another alto, sang "Then shall be brought to pass," and, with Bailey, the duet "O death." It is not easy to reconcile the statements made by Mr. Rockstro concerning the names of the performers which are written on the several portions of the manuscript copy of "The Messiah" used in Dublin (which copy was bequeathed by Sir Frederick Ouseley to the library of St. Michael's College), with the annotations of the former owner of the original word book quoted by Mr. Culwick. However, as "a little chink may let in much light," it is possible that further discoveries may be made concerning the first performance of the "immortal Oratorio." If it should be found that the pencilled names relate to a performance subsequent to the original it will not lessen the interest of Mr. Culwick's pamphlet (which, by the way, should be issued to the public, and not confined to private circulation), nor decrease the value of the researches made by the author.

THERE seems every prospect of the Victorian Orchestra being revived or a new body established. At a meeting held in the Town Hall, Melbourne, on August 6, to consider the matter, the committee recommended that an orchestra of fifty performers should be established, and that two Concerts per week should be given for two seasons of six weeks each. This, it was estimated, would cost about £2,500 per season, and it was recommended that the amount should be covered by subscriptions before the Concerts were given. The committee thought the money would be most readily obtained by issuing tickets to subscribers in packets of twenty-four at £3 per packet. Some objection was taken to the proposal that there should be two Concerts per week, and it was declared that the adoption of such a policy would be suicidal, and it was largely due to that cause that the previous Orchestral Concerts had been a failure. It was eventually determined to recommend the committee to have one Concert per week for a season of twelve weeks, and the proposal to send circulars to all likely subscribers was endorsed by the meeting. As soon as the necessary subscriptions have been promised a meeting will be held to formally establish the orchestra.

A CYNICAL friend of ours the other day made a cruel onslaught on the St. Cecilia Guild, that body of presumably well-intentioned amateurs who make it their mission to cheer the sick and dying with music. Said he: "Nothing short of a penal code will put down those amateurs. Their mission in life is to show off before an audience—nothing else—and to attain that object they move heaven and earth. They alienate all their friends and acquaintances by boring them to death, and when all else fails they want to inflict themselves upon the sick and dying, who will be too feeble to resent the nuisance. I shall start a Society for the Prevention of Cruelty to Invalids, or else bring a bill into Parliament obliging all members of the St. Cecilia Guild to pass their Associated Exam." This is a cynic's view, but there may be a modicum of truth in it.

HERE in sober England we find it absurd to the pitch of grotesqueness to read in the accounts of the long-resisted production of "Lohengrin," at the Paris Opera, that on the first night seven or eight hundred agitators were "run in" by the police, and that on the second performance "stink-pots" were thrown from the gallery. But apart from these Gallic exuberances it may be pointed out that the French have shown considerably more artistic reverence for a musical masterpiece than ourselves, having produced the work, against immense opposition, in its integrity. English music-lovers who remember the first performances of "Lohengrin" at Covent Garden and Her Majesty's in 1875 may feel small. It is at least a sign of interest in musical matters to violently oppose the production of a work; fancy any one in England taking the trouble to oppose the performance of any opera! Unless, indeed, it happened to be a singer who was dissatisfied with his part—*pace* M. Maurel.

FACTS, RUMOURS, AND REMARKS.

THE attention of our readers is asked to an announcement that, on Saturday, December 5, Messrs. Novello, Ewer and Co. will issue a Mozart Centenary number of THE MUSICAL TIMES, which, it is hoped, may be bound up with the volume for the year, and form a permanent record of an interesting event. Among the attractive features promised are a

portrait of the composer from an etching by Professor Herkomer, R.A., and a large number of illustrations "in the text." The literary matter will be edited, and partly written, by Mr. Joseph Bennett, who has undertaken to supply a biographical sketch of Mozart, together with an essay upon his genius and works. It will readily be understood that the aim of all concerned in the preparation of this Centenary number is to make it worthy the illustrious musician of whose abiding fame it will be evidence and to whose great memory it is dedicated.

THE *Sydney Morning Herald* has a musical critic whose command of fine language should receive admiring notice. Generally speaking, an organ recital is not provocative of the enthusiasm which blossoms forth in flowers of speech, but our Antipodean "drops" into poetry at the outset of a long notice of such an entertainment and remains in the region of poetic prose till he has finished. For the reader's benefit we make a few extracts. The first follows a quotation of the well-known stanza beginning, "'This is the way,' laughed the great god, Pan":—"And his power has remained with the reeds throughout the centuries, though few of us are likely to remember it. Listening, in the vast Town Hall, with quivering pulse and charmed ear, while Mr. Wiegand bids the 'great god' blow through modern reeds, which of us recalls the modest little 'Pan's flute,' the ancestor of our magnificent city organ?" . . . "Well, as we sit entranced with the magical effects of modern mechanism, as we are floated along by the dulcet sounds of flute and hautbois and vox humana, of 'string' and fife and trumpet, of splashing water and rolling thunder, it slowly strikes us that musical evolution is a wondrous thing." . . . "Our foreign organist has not alone the great technical skill which is essential in handling the magnificent instrument; he, too, has been among the reeds and 'laughed while he sat by the river'; he has caught the echo of Pan's notes and learned to speak the universal nature-language which appeals to uneducated heart as well as to educated ear." . . . "Simple village life rises before us as the organ tells its full-toned tale of rural pleasures and rural faith. The light-heartedness of the peasant comes home to us as he trips to the sound of his simple instruments, or 'calls the cattle home' while mountain echoes take up the cry. The peasant has two allies, nature and the church. He loves and dreads them both. When one fails he flies to the other for help, and in the 'Idylle' we have nature's gathering wrath contrasted with the grave sweet chant of the choir, her furious thunders rolling up as the processional monks sing their funeral hymns, and finally the wild clash of the elements, while man sinks down, overwhelmed in his littleness." "Technically, we understand a fugue to be a repeated idea, but in our inner consciousness we feel that a fugue is a breathless pursuit of the ideal, ever nearing, ever escaping, holding the player spellbound in the mixed emotions of eagerness and despair. And this is precisely what Mr. Wiegand contrives to express in a fashion which would make even old Sebastian tap his snuff-box approvingly." All this is very beautiful and lends an unaccustomed charm to musical criticism. Home critics, perpend.

MASTER CHARLES NEAL was a chorister at Collyweston Church till recently. We regret to add that his clerical superior did not regard him as a model in that capacity; the young gentleman, it is alleged, taking upon himself privileges only accorded to artists of a higher grade, and staying away from rehearsal. Under these circumstances, it was the Rector's duty

to reprove and, if possible, reclaim the peccant youth—a process which, according to Master Charles Neal himself, involved such measures as a whack over the head with a stick and forcible contact with a wall. to the detriment, probably, of another part of his person. Strange to say, this resort to the “secular arm,” though it certainly chastised the offender, did not have a regenerative effect. It hardened the heart of Master Charles Neal, and called into action a power of ingenious wickedness which, till then, may have been latent. We gather from the report that the Collyweston chorister no longer neglected his duties. His erstwhile empty place was filled, and his voice, too often silent, resounded under the sacred roof. Unhappily, the Rector was as little pleased with Master Neal's new-born energy and devotion as, before, with his neglect. He detected “brawling in church” under the specious guise of ardent praise, and the reverend gentleman felt it so much that a sympathetic churchwarden could not endure to look at him. In the result, Master Neal appeared before the magistrates, who fined him in the sum of twenty-four shillings. The question now is as to the exact degree of force beyond which seemly vocal devotion becomes a punishable nuisance. It should be understood, however, that some allowance may fairly be claimed in cases where the offender has previously been whacked over the head with a stick.

—
We are glad to hear from Sydney a voice of protest against the liberties which performers often take with great works. A Mr. Wiegand having given his own version of Mendelssohn's Organ Sonata in D minor, omitting the *Finale*, a writer in the *Evening News* sharply took him to task thus: “All that was ‘showy’ in the Sonata was played, but neither the more solid continuation of the theme nor the more quiet and undemonstrative conclusion. We know, alas! that the European idea of ‘music in the Colonies’ is not of a very elevated character, and Mr. Wiegand, as a new comer, may perhaps be excused if, up to the present, he has adopted the European estimate. He may, however, be informed that the public of Sydney have been taught to appreciate and to reverence music's masters and masterpieces, and that we neither desire nor approve the mutilation of great works. If he, personally, does not share that feeling of reverence, he may be entreated to respect our prejudices—indeed, it would be preferable that programmes should not contain the names of the acknowledged ‘great’ composers unless their works be performed according to their authors' intentions. These remarks perforce include reference to the items on yesterday's programme ascribed to Handel and to Beethoven, for in neither case were the compositions rendered in their integrity.” Criticism of this sort would be very useful nearer home.

—
THE ultra-Wagnerian *Musical Courier* of New York is disgusted with some of the recent proceedings at Bayreuth, and seems a little anxious lest decadence should have set in. We cite our contemporary's out-spoken, and, by all accounts, not uncalled-for remarks: “Our German brethren were not slow to appreciate the situation, and as chances for skinning in the wholesale style are rare in the land of the Kaiser, they simply made the most of the opportunity. Bayreuth has become the centre of all that is musically aristocratic, but we venture to suggest to Cosima Wagner and her satellites that she may run a good thing into the ground, both by neglecting to place the business management of the scheme in less grasping and avaricious hands and also by allowing the performances to degenerate artistically. Reports

are unanimous in regard to the lack of spiritual atmosphere in this year's series of performances. Cosima Wagner seems to show a disposition to adhere to the letter of the law that killeth and to let the spirit take care of itself. It may prove a hazardous experiment.”

—
THE “Bach-Browns, Schubert-Joneses, and Weber-Robinsons” to whom Mr. J. L. Roeckel referred with contempt in a recent Lecture have found a journalistic champion who points triumphantly to the fact that the greatest enthusiasm is called forth at Pianoforte Recitals by “arrangements.” But the apologist of such things ought to know that it is the dexterity of the performer, and not the music, which excites admiration. The public would applaud, no matter what rubbish was played, if they had before them an Essipoff or, as this journalist spells the name, a Rubenstein. Our champion launches into comprehensive abuse of English musical critics, whose abominable wickedness may almost be excused on account of the virtuous demonstrations it provokes. His argument that attacks upon derangements of music by great masters should be deprecated because some of the masters themselves have been assailed, is surely one *pour rire*. If a man, unaware, turns an angel away from his door, that is no reason why he should open it to every tramp who comes along.

—
PRINCE BISMARCK is credited with the following frank confession of indifference to music:—“Never could I learn to play the piano as did all my well-born companions. When I had to read the notes I burst into tears, for although, thanks to a good memory, I mastered the Greek alphabet in half-an-hour, it was a torture to me to recognise little black spots with strokes through them, and other signs of all kinds. In brief, I am not musical, either by ear or inclination. What I have always loved best has been a barrel organ, or a violoncello, which to me recalls most of all the human voice. As for Concerts and theatres, I know nothing about them. Even if I had wished to attend them, leisure would have been wanting. In my family alone the Princess is musical. When Wagner's ‘Tetralogy’ was given at Berlin she assisted at the performances, and even invited to dinner the singer Scaria. As for myself, I had other cares and tastes.” The Prince's enemies might add that this explains his fitness for “treasons, stratagems, and spoils.”

—
THE following paragraph appeared recently in the *Glasgow Evening News*:—“Franz Muncker's ‘Life of Richard Wagner’ has been translated into English with a strong Teutonic flavour, by D. Lanlman. The author is an ardent worshipper at the Wagnerian shrine, and the book is one long paean in Wagner's praise. In this respect it may serve to some extent as a corrective to the very depreciatory biography of the poet-composer which Joseph Bennett has been publishing for months in THE MUSICAL TIMES.” With regard to the closing sentence in this paragraph, the question should be, not whether Mr. Bennett's biography is depreciatory, but whether its statements are facts and its inferences reasonable. If the Glasgow journalist can show that they are not, it is probable that Mr. Bennett will at once express his thanks for enlightenment and modify or withdraw his remarks. Till then the biography must remain as a corrective to the very eulogistic memoir by Mr. Muncker.

—
THE Berlin correspondent of the *Daily Graphic* considers that, “taking one thing with another, we may conclude that the Fatherland, in regard to street

music, is not one whit better or worse than England, except, perhaps (the exception is certainly important), in regard to the so-called 'German bands'—that article they manufacture solely for foreign consumption." The same writer points out the curious fact that "for an organ-grinder working among the labouring classes, the 'Marseillaise' is the *pièce de résistance*." This may be due to the prevalence of Socialism in Germany, for Socialism discourages race hatreds in every form. Another fact is worthy of note: the organ-grinder of the Fatherland is a German, not an Italian.

IRONY, even of the simplest and most direct kind, appears to be lost upon our contemporary, the *Musical News*. In his report from Hereford the critic of the *Daily Telegraph* referred to Mendelssohn as Wagner's "gentlemanly" composer, and taking up the parable, went on to say that the local public still continued to appreciate "the polite elegance of 'Thanks be to God'; the simpering inanity of 'Rise up, arise'; and the society platitudes of 'The night is departing.'" Although Mr. Bennett is pretty well known as an admirer and vindicator of Mendelssohn, the *Musical News* remarked with ludicrous gravity, "This must have been pleasing reading for the good folk of Hereford." Puzzling reading, we should say, if they were as insensible to the point of it as our contemporary.

It is now certain that the centenary of Mozart's death will be observed in England, if not to the full extent desired by lovers of the great master, at any rate in a measure sufficient to indicate national homage. There will be a Mozart Concert at the German Exhibition on the 3rd inst. and another at the Crystal Palace in December, when also a memorial performance will take place at the Albert Hall. In our next issue we shall probably be able to give a more or less complete list of intending celebrations, both in town and country.

THE Glasgow Choral Union will give thirteen Concerts during the season, beginning on the 14th inst., with a mixed programme. Among the leading works to be performed during the winter and spring are Berlioz's "Faust," a selection of pieces by Mozart (commemorative), MacCunn's "Ship o' the Fiend," Schubert's Symphony in C, "The Messiah," Schumann's "Rhenish" Symphony, the Choral Symphony, a Wagner selection, the "Hymn of Praise," MacCunn's "Queen Hynde of Caledon," and two programmes of chamber music.

"THERE cannot be the least doubt that one of the most serious items in the shortening of life is noise and anything that tends to unrest, and it is on this ground that I see with alarm the increasing examples thereof in our public streets—of which the organ grinder is but one—and the increasing indifference thereto on the part of the public." The foregoing is an extract from a letter recently addressed to the *Daily Graphic* by Mr. Lennox Brown, a man who knows whereof he speaks.

FROM the *Globe*: "M. Blowitz, on 'Lohengrin,' is quite superb. His narrative of the performance is in the present tense, after the manner of Miss Rhoda Broughton, and palpitates with actuality. Here is perhaps the gem:—'Vandyck sings admirably his opening air and the large and fine page which precedes the entrance of the knight arouses veritable cries of enthusiasm.' This is indeed all very fine and large, but can it be that instead of 'which' we ought to read 'who'?"

CHILTENHAM Musical Festival Society.—The twenty-second season opens on the 12th inst., when Dr. E. H. Turpin will lecture on compositions by Mendelssohn, Prout, Sullivan, and Gounod. The arrangements to follow are Prout's "Red Cross Knight," November 3; Mendelssohn's "Athalia" and "Loreley," February 9; Gounod's "Redemption," April 5. In addition, Mr. Charles Fry will recite "The Merchant of Venice," with Sullivan's music, on a day not yet fixed.

DR. MACKENZIE'S "Rose of Sharon" has been performed at Wellington, New Zealand, with success, notwithstanding the fact that, if the critic of the *New Zealand Times* must be believed, the libretto is a "sensational novel," into the text of which words of Scripture have been "twisted." Even a New Zealander should be careful in writing about what he fails to understand.

SIR GEORGE GROVE'S demand for photographic copies of the autograph scores of Beethoven's Symphonies is one to be supported in every way, reproduction in that manner bringing with it so many advantages to students. The matter, we suppose, is simply one of expense, and there can hardly be a doubt that subscribers would come forward in sufficient numbers to cover all possible risk.

MR. AND MADAME PATEY have returned to England and taken up their temporary residence at the Hotel Métropole. Both are in excellent health, although Mr. Patey met with an accident on board ship which, for some time, gave him considerable trouble. The wanderers, who visited Japan and China, have come back laden with curious examples of the art of those countries. Madame Patey will now resume her professional engagements at home.

THE Royal Choral Society begins its twenty-first season in the Albert Hall on the 28th inst. Programme: "Hymn of Praise" and Choral Symphony, 28th inst.; Stanford's "Eden" (first time in London), November 18; Mozart's "Requiem" and "Jupiter" Symphony (Centenary performance), December 5; "Messiah," January 1, 1892; Sullivan's "Golden Legend," January 20; "St. Paul," February 10. Good!

MADAME NIKITA, having completed her Continental tournee, has gone to Paris expressly to meet Mons. Gounod, with whom she is re-studying the rôles of *Juliette* and *Marguerite*, previous to making her debut at the Paris Opéra next spring. She arrives in London at the end of this month, in order to commence her tour of the provinces at Wolverhampton on October 2, under the direction of Mr. N. Vert.

MISS LILLIAN RUSSELL, like all amateur writers, should be careful of her illustrations. In the course of a short article on the "Comic Opera" she wrote: "The day is not far off when a radical change will come, and an upheaval will take place as sudden as that which overturned Pompeii." It is generally thought that it was a downfall, not an upheaval, which ruined that city.

ACCORDING to American report, the Welsh Bards have sanctioned the holding of an Eisteddfod at Chicago next year, in connection with the World's Fair. It is added that the Eisteddfod could not be held without leave given by the "Bards of the Isle of Britain." We confess to having had no idea of such far-reaching power.

FINSBURY Choral Association.—The prospectus of this Institution promises "Elijah," November 26; Dr. Bridge's new work, "The Inchcape Rock," January 21; Dr. Gladstone's "Constance of Calais" and Mackenzie's "Dream of Jubal," March 3; Stanford's "Revenge" and "The Golden Legend," April 28.

THE Highbury Philharmonic Society, conducted by Mr. G. H. Betjemann, enters upon its fourteenth season on the 12th inst., when a *Conversazione* will take place. Four Concerts follow: "St. Paul," November 16; Corder's "Bridal of Triermain" and Parry's "De Profundis," January 18; the "Rose of Sharon," March 14; Gounod's "Faust," May 9.

MESSRS. NOVELLO, EWER AND CO. will issue immediately a Selection of Music suitable for Choral Societies who desire to commemorate the centenary of the birth of Mozart, by a performance of some of his most attractive vocal music. Particulars will be found in the advertisement columns of the present number of THE MUSICAL TIMES.

MONS. JOHANNES WOLFF goes to Russia at the end of October to play at a series of Orchestral Concerts (lasting three weeks) in the different cities there. Mons. Godard has composed a Concerto expressly for him, which, he stipulates, shall be played for the first time in Paris.

THE Sunderland Philharmonic Society begins its thirty-second season on the 10th inst. with Mr. Sarasate as the "star." On December 14 Dvorák's "Spectre's Bride" will be performed, followed, on March 1, by "Acis and Galatea." Mr. Kilburn will conduct.

It is announced that Mr. Horace Sedger has purchased for a large sum the performing right in the provinces and America of Messrs. Gilbert and Cellier's new comic opera. "Gilbert and Cellier," after so many years of Gilbert and Sullivan, reads as though a mistake had crept in somewhere.

THE *Dominion Musical Journal* has a funny editor, who announces: "It is impossible for us to be present at all, or even part, of the performances given in Toronto." Volunteered criticisms are therefore desired.

A MUSICAL contemporary has been informed by a correspondent "that the so-called 'Wedge' fugue of Bach's is called in Germany the 'Scissors.'" We may add that there are English musicians who have always known it as the "Scissors."

ANTON RUBINSTEIN, who has long been vowing that nothing should induce him again to play the pianoforte in public, gave a Recital at Tiflis a short time since. One never knows how to take these people.

MUSICAL amateurs desiring authentic information of the forthcoming Concerts at St. James's Hall and elsewhere will find their requirements fully met in the useful "Panel Concert Date List," just issued by Mr. Basil Tree.

A PIANIST called Madame de Gromadzinska Godziemba, née De Gorczkowska, is expected in America. She reminds the *Musical Courier* of an Italian who once swam the English Channel with his name following him in a boat.

ONE thousand pounds a night and a share in the profits—these are the terms of Adelina Patti's American engagement, and Mr. Abbey hopes to get the amount, with a little for himself, out of Uncle Sam.

HORRIBLE, if true! Mrs. Alice Shaw, the whistler, has four daughters, and they all whistle. Here is another argument for repealing the law of heredity.

THERE is a clever caricature of Sir John Stainer, by "Spy," in a recent number of *Vanity Fair*. It is not less kindly than clever.

HEREFORD FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

THE outward and visible signs of festivity—those, at any rate, which are a formal expression of gladness and joy—were not up to the usual mark at Hereford. Following precedent, the Mayor asked for funds wherewith systematically to decorate the city, but so small an amount came in that little could be done. One might address to Hereford the Pauline reproach, "Ye did run well; what doth hinder you?" Seeing the backwardness of the citizens, the powers meteorological came to the help of the Festival, spreading a blue sky over all, and flooding the land with sunshine. Under these conditions, the absence of systematic decoration could be borne with. A military band played every evening, as of yore, in the open space at High Town, being stationed in a variegated kiosque which looked for all the world like a magnified Punch and Judy show. The intention of the architect was no doubt good. Royalty as well as the sun shone upon the Festival in the person of the Duchess of Teck, her husband, and two children, who came over from Malvern for a single performance. They were well received, but I noticed no particular enthusiasm. Besides all this, the Mayor gave a breakfast, at which the musical critics were toasted, and the Rev. H. R. Haweis returned thanks, improving the occasion by advertising "Music and Morals."

As Hereford does not, like Worcester, formally begin the week with a special Sunday service, the citizens make a "Festival Sunday" of their own by flocking to evening worship in numbers sufficient to crowd the Cathedral. The music is generally chosen so as to be of particular interest, and, on this occasion, Wesley's famous Anthem "The wilderness" was sung with much effect. There is a very good choir attached to this Cathedral, the men's voices being exceptionally fine. The organ accompaniment was capital, and in its way as good as Mr. Sinclair's performance of the Barcarolle from Bennett's F minor Concerto, introduced as an Offertoire. The Bishop preached a sermon in full sympathy with the business of the week.

On Tuesday morning (Monday having been spent in rehearsal) the usual special service took place, the choirs of Worcester and Gloucester assisting that of Hereford. On this occasion Stainer's *Te Deum* and *Benedictus* in A were given, the Anthem being Sir Gore Ouseley's "There was a pure river," while the sermon on behalf of the charity was preached by the Rev. Chancellor of the Cathedral, who may be congratulated upon a discourse which had evidently been prepared with care, and would have been delivered with success, but for a bad cold. This service, I cannot but think, had better be abolished. It takes place too early in the morning for a large attendance, and seems to lack warmth. Worcester, with its grand and imposing Sunday ceremonial, has certainly hit upon a "more excellent way."

The Festival performances proper began in the afternoon with Mendelssohn's "St. Paul," Albani, Hilda Wilson, Lloyd, and Santley in the cast. At once the excellent quality of band and chorus was revealed; neither organisation leaving anything to desire that could reasonably be demanded. This was the occasion on which the light of Royalty descended, as well as that of the sun, and I must express a very decided opinion against the practice here of singing at the entrance of such distinguished visitors, singing "God save the Queen," and so on. These marks of respect

and loyalty are all very well outside a church, but they are out of place, not to say irrelevant, in the immediate presence of Him before whom all men are equal. Englishmen, however, cannot get rid, even in a church, of their ingrained flunkeyism, and it may be said for the Herefordians of 1891 that they followed the precedent established at the visit of Princess Christian in 1870. The performance of "St. Paul" was meritorious throughout, the young Conductor, Mr. Sinclair, showing marked aptitude for his responsible function. He was not always happy with the recitatives, and once he greatly incommoded Mr. Santley; but the conducting of recitatives does not come by intuition, and the wonder was that so few mistakes were made. I need not tell how the solos were delivered by the experienced artists named above. The attendance was 1,571—a number considerably above the average, and very satisfactory as showing that, at these country festivals, there is a public for "St. Paul" as well as for "Elijah."

Leaving the Chamber Concert on Friday evening out of count (it has always been considered an extra) the performance given in the Shire Hall on Tuesday night was the only thing secular connected with the Festival—the last rag of a motley which used to associate surplices and ball dresses. Little by little these Cathedral gatherings have shed what had attached to them of the world worldly. The public "ordinaries," the races, the balls, have dropped away, and secular music is going too. Worcester and Hereford retain but one Concert; Gloucester, perhaps, will make a clean sweep. I, for one, shall not be sorry. The Shire Hall performances are not worth much artistically, and they seem to introduce a false note among the solemn harmonies of the occasion. All the same, the Tuesday evening programme was interesting enough. It included Stanford's "Battle of the Baltic" (noticed in these columns on the occasion of its first performance at a Richter Concert in July), Schumann's first Symphony, the "Meistersinger" Overture, and a number of vocal solos and part-songs, the last named sung by a detachment of Mr. Broughton's Leeds Choir. More effectively rendered by the chorus than at St. James's Hall, the Stanford ballad made on the whole a better impression, despite the undue prominence of the orchestra. "The Battle of the Baltic" is not likely to supersede the "Revenge," but claims and deserves favour for the vigour of its style and the undoubted excellence, judged by the highest standard, of the closing numbers. As to the subject, it leaves a nasty taste behind it. As a matter of history, regarded from the standpoint of national morality, the attack on Copenhagen and the seizure of the Danish fleet will not bear investigation. Judged by any international code of honour, the transaction was disgraceful, wherefore, though we can admire the courage shown, we cannot get up any enthusiasm for the cause. These considerations, however, are extra-musical, and the Campbell-Stanford ballad may claim to stand on its unquestioned artistic merits. The performance of Schumann's Symphony might, and should, have been a great deal better than it was. As much might be said of Schubert's "Young Nun," sung by Miss Anna Williams. Other efforts were successful, above all those of Mr. Lloyd and Mr. Santley, who respectively contributed the "Preislied" and "O ruddier than the cherry." A feature in the programme was Mackenzie's song, "Lochinvar," from the music to "Marmion." Well delivered by Miss Williams, its characteristic style won admiring attention.

One of the longest and most exacting programmes in the Festival scheme was that of Wednesday morning, when Mozart's "Requiem," the "Eroica" Symphony, a new Motet, "Praise to the Holiest," by Dr. Edwards, of Barnstaple, and Sullivan's "Te Deum" for the recovery of the Prince of Wales were performed. Glorious weather again favoured attendance from distant parts, and the figures—1,257—once more rose considerably above the average of the second day morning. It was understood that the "Requiem" and the Symphony had been chosen in recognition of the Mozart centenary. Both were heard, therefore, for an applied as well as an inherent interest; while it may be said that the "Requiem," in which Albani, Hilda Wilson, Houghton, and Santley took part, had none of its beauties obscured by faults of rendering. The choruses were delivered with confidence and accuracy; the solos

with all the charm of which they are capable; and Mr. Sinclair, before hurrying the *tempo* of the final number, conducted judiciously. A word for Mr. Houghton, who made a promising Festival *débüt*. He has a good voice, and possesses both intelligence and feeling, the measure of which can only be taken when the artist has acquired more self-possession than he is able to command in what are really days of probation. The Symphony was, as regards performance, not altogether an unmixed good. Both the first *Allegro* and the March were impressively rendered, but the *Scherzo* and *Finale* suffered through being taken too fast for a Cathedral. The error should have been, if anywhere, in the opposite direction. As it was, people looked at one another during the light strains of the *Scherzo*, mutely asking "What next, and next?"

Dr. Edwards's Motet is a setting of some stanzas from Cardinal Newman's "Dream of Gerontius." The lines are free from the prevailing mysticism of the poem, and, therefore, allowed the plain and simple music with which they are here wedded. There is no pretension whatever about the work. It justly claims credit for modesty, which should always recommend a first effort, and it may be spoken of as successful within the restricted limits laid down by the composer. Much of the music has the gravity and solidity of a chorale, but there are two numbers that are, structurally and otherwise, of more importance—namely, a soprano solo, "O wisest love" (effectively sung by Madame Albani), and the fugal *Finale*. These may be taken as the fullest exemplifications the work affords of Dr. Edwards's powers, and, so far as they go, they are satisfactory. It is more than likely that the Motet will come into use for Church Festivals and among choral societies of limited means. The performance, conducted by the composer, was generally good. Sullivan's *Te Deum* brought the selection to an end with the desired effect, for, though the work does not throughout observe the canons which determine the character of sacred music amongst us, the characteristic charm of the composer pleads in its favour with eloquent voice. I fully agree with those who contend that this *Te Deum* is entitled, for all its incongruities, to a share of Festival favour. It is certainly bright and attractive as well as musicianly. The solo was taken by Madame Albani.

The evening performance took place in the Cathedral, when Sir John Stainer's "St. Mary Magdalen" and the "Hymn of Praise" should have been an attractive programme. I say should have been, because, as a matter of fact, they were not, the attendance dropping to 1,135 as against 1,701 in 1888. Professor Stainer's Gloucester Oratorio has now been eight years before the public, and its character is too well known for further discussion. There can be no doubt that the work has a hold upon public favour, the result being due, perhaps, to a treatment of the theme much more sentimental than intellectual. "St. Mary Magdalen" is before all an expression of musical feeling, necessitated by a subject which demands rather than invites such treatment. The performance was conducted by the composer, who secured the best results which the admirable means at his disposal could produce. The soloists were Miss Anna Williams, Miss Mary Morgan, Mr. Lloyd, and Mr. Brereton. I need not trouble to speak of the "Lobgesang."

Thursday morning brought with it the two principal novelties of the Festival—namely, Dr. C. H. Lloyd's "Song of Judgment" and Dr. Hubert Parry's "De Profundis." In this connection I have not to speak of widely felt public interest and a rush to the doors. The local amateurs, in point of fact, showed customary indifference to new works, and only 921 of them troubled to put in an appearance. This state of things is reckoned with, the managers of the Three Choir Festivals well knowing that novelties cannot pay. It is creditable that they recognise their duty to Art, and provide them nevertheless. I have no space here for an analytical review of the works by Drs. Lloyd and Parry. That task comes under another head. Mine is simply to deal with the performance and whatever in the music and its rendering mainly influenced the effect. It may be that Dr. Lloyd, or his librettist, the Rev. Powell Metcalfe, for him, selected a subject well adapted to the purpose of a degree exercise, as favouring the special treatment required, but it is not a subject calculated to meet with general

approval. The taste of the day leans strongly toward dramatic themes and style, and away from the meditative or didactic. This has been borne in mind by the librettist, who did what he could in the direction of dramatic interest; but it is to be feared that the work derives no particular aid from the "book," save such as Biblical language can give. However, the music is the thing, and, in considering it, the fact that it constitutes primarily a degree exercise should be kept in mind, since that is necessary to the explanation of certain features.

Among these are the double choruses, and the remarkable display of musical learning made in the chorus built in Passacaglia form. Happily the science which is *de rigueur* in an exercise is not in this work science and nothing else, but, as it should be, the means of expressing worthy thought and feeling. Dr. Lloyd may be congratulated upon the "grip" and strength shown in his work. We all knew before that he could write with elegance and grace, and now a revelation of power has come. I am glad thereof, because it strikes me that this composer has more stuff in him than, as yet, has been made known. He is certainly now entitled to try his hand on some strongly dramatic theme. With regard to the subject of "A Song of Judgment" and the style in which it is written, fuller development would, in some cases, have been better, and I am sorry that the theme of the final chorus—a double fugue—borders on the commonplace. Against this may be set clever though rarely elaborate working, not to mention that much might be forgiven for the sake of the extremely ingenious and effective Passacaglia. That the piece is entitled to the notice, and qualified to win the approval of choral societies I thoroughly believe. This conclusion, indeed, could not be resisted while listening to the excellent performance given at Hereford, under the composer's personal direction. The soli met, on the whole, with justice at the hands of Miss Anna Williams, Miss Hilda Wilson, Mr. Houghton, and Mr. Brereton; the band and chorus worked well, and all the merit in the Cantata had a full display.

Following Dr. Lloyd's piece came the Motet, "Blessing, glory, and wisdom," ascribed, on questionable authority, to J. S. Bach; this being followed by the orchestral arrangement of Mackenzie's lovely "Benedictus," in which the first violins played like one man, and made a great effect.

The first part of a too long Concert ended with Dr. Parry's "De Profundis"—a setting for soprano solo, orchestra, and three choirs of four parts each. I need hardly say that the special character of the work, at any rate in point of structure, is due to the elaborate means employed. These vary much. Sometimes there are three distinct choirs as stated above; sometimes two choirs of six parts, and, in a single instance, one choir of twelve parts. These variations add much to the interest of the music, and materially aided, no doubt, the ease and freedom of the composer. Where two or three choirs are used, the antiphonal method is, of course, largely adopted, and much use is made throughout of imitation; while everywhere the master (for so Hubert Parry may be called) shows the most consummate skill. He is a brilliant architect in tone. But the work strikes me as no mere exhibition of cunning handicraft and ingenious device. Shining through all, and giving it glory and splendour, are noble imaginings and exalted emotions. Wagner speaks of Berlioz as "buried beneath his own machinery." A very bold man would be required to say this of Dr. Parry. True the machinery is a matter of deeply involved cranks and wheels, but the constructor governs, and makes it work out great results with masterly ease. These are the impressions I have of the new "De Profundis," and these were the impressions generally felt at Hereford. Men of varying taste and judgment conceded to one another that in its way a great thing had been born into the world. The performance was quite as good as could reasonably have been expected, even with the *bâton* in the hands of the composer. In particular did the chorus, upon whom fell the burden and heat of the piece, come out in the triumph of flying colours. The "De Profundis" will surely be performed wherever adequate means are available.

Spohr's "Calvary" stood alone in the second part of the programme, but it had no fair chance. Performers and audience were alike weary; the music was rendered

indifferently and heard with flagging attention, and the Oratorio might have been omitted with advantage.

The rest of the Cathedral performances was for enjoyment rather than criticism. "Elijah" had a hearing on Thursday night, when 2,019 persons attended. On Friday, as usual, came "The Messiah," which drew an audience numbering 1,895. I need not say a word about the performance. It is more important to emphasise the fact that these Festivals must lean for support upon the old standard works.

The Chamber Concert in the Shire Hall on Friday evening was a success. Schumann's Quintet formed what is sometimes called the *pièce de résistance*, and was well played by Miss Llewela Davies, Messrs. Carrodus, Eayres, Blagrove, and Ould. The solo vocalists were Miss Hilda Coward, Miss Hilda Wilson, and Mr. Brereton, and Mr. Broughton's Leeds Choir sang part-songs.

By way of showing the results of this successful Festival, the following paper has been issued:—

STATEMENT OF ATTENDANCES AND COLLECTIONS FOR CHARITY.

	Average attendance for 1879, 1882, and 1885.		1888.	1891.
First day	1,315	....	1,276	.... 1,571
Second day (morning)	1,116	....	1,131	.... 1,257
Second day (evening)	1,129	....	1,701	.... 1,135
Third day	1,047	....	887	.... 921
Third day (evening) ..	....	....	....	.... 2,019
Fourth day	1,749	....	1,640	.... 1,895
Totals	6,356	....	6,635	.... 8,798

COLLECTED FOR CHARITY.

	Average receipts for 1879, 1882, and 1885.		1888.	1891.
	£	s. d.	£	s. d.
First day	299	14 9 ..	150	13 10 .. 251 11 11
Second day (morning) ..	117	11 8 ..	165	4 7 .. 202 2 2
Second day (evening) ..	35	3 9 ..	49	8 6 .. 23 17 6
Third day	118	0 9 ..	106	16 7 .. 87 2 5
Third day (evening) ..	....	....	....	.... 41 0 9
Fourth day	245	6 8 ..	249	19 5 .. 269 15 8
Paid to Treasurer direct	170	8 6 ..	244	16 8
Totals	£986	6 1 ..	966	19 7 .. *875 10 5

* To this sum the Worcester invested dividends (not yet sent in) will have to be added.

BIRMINGHAM NOVELTIES.

The following observations upon the new works to be produced at the forthcoming Birmingham Festival are neither critical nor meant to anticipate the judgment which, in gross and in detail, may have to be passed after performance heard. Their purpose is simply to convey some idea of what the compositions are like in design and purport, as far as that may be accomplished in a necessarily brief space. The information is derived from proof copies supplied by the publishers.

MACKENZIE'S "VENI, CREATOR SPIRITUS."—This is a setting of the old Hymn according to Dryden's well-known translation beginning "Creator Spirit, by Whose aid." It is written for soli, chorus, and orchestra, and may generally be described as a blending of the dignified contrapuntal style associated with that which we accept as the best religious music, and certain modern devices. Counterpoint more or less dominates throughout, culminating at the close in an elaborate fugal number. This, of course, is almost inevitable in a work meant to exemplify the prevailing features of sacred music. More noteworthy is the fact that Dr. Mackenzie deals with the Hymn as a whole, instead of dividing it into parts and making the part the unit of composition. Writers of a past generation would have followed the last-named plan and given us solo and chorus, each distinct from the rest. Here, on the other hand, we have continuous music, section after section being closely connected by orchestral interludes, while, sometimes, a full close at the end of a chorus is avoided in

order not to break the continuity. Moreover, the interdependence of the various sections is established by the use of themes in common. There are two subjects which recur with more or less frequency, and form, so to speak, a melodic groundwork for the entire structure. The soli portions are for the usual quartet, but, as there is no air, nor anything imperatively demanding a solo voice, those parts of the work may be sung by a semi-chorus, or by all the voices, if preferred. Use is made of the customary full orchestra. It may be added that the hymn takes up fifty-nine pages of the (octavo) pianoforte score, and that the vocal parts, being vocal essentially, are comparatively easy and absolutely grateful to the performers.

DVORÁK'S "REQUIEM."—The "Requiem," composed by Antonín Dvořák for the Festival, employs soli, chorus, and an orchestra which includes *cornu inglese*, double bassoon, tam-tam—in fact, the whole array of instrumental means. It is divided into numbers according to ritual requirements, each number being separate from and independent of the rest save in one respect—that is to say, a single theme of five notes forms a prominent feature in them all. This subject occurs with unexampled frequency. We know no work in which a recurring theme is so often repeated, and as the motive includes in its five notes two which are separated by the interval of a "diminished third," the effect of constant repetition is heightened by a peculiarly wailing expression. The theme is throughout associated with supplication, and attends every prayer. Other constructive features call for notice, among them the employment of wind, string, and voice as three co-ordinate factors to be used individually or in combination, as may seem needful. The wind and the strings are sometimes employed in alternation, while the voices in not a few passages have the field to themselves. Of course there are *ensembles* upon which every resource is brought to bear, but as a rule the orchestration shows great restraint, and a reliance upon varied rather than merely powerful effects. This is a consistent and, as some may think, a valuable feature of the work. Another point to be noticed is economy of subject-matter. Amateurs have an example of this in the same composer's "Stabat Mater," where one or two themes serve for entire numbers. It may not be that the "Requiem" illustrates this method in the same measure as the "Stabat," but the difference is not great. It follows, of course, that the various movements—thanks to their unity, and the fact that a few thoughts are presented again and again in, so to speak, varied lights—offer no difficulty to the hearer, who is able to follow with ease and interest the development of a limited amount of material. Comparison with the "Stabat" is invited in other respects. In the one work as in the other, reliance is largely placed upon harmony and tone-colour, but this is more marked in the later than in the earlier composition. Melody, we need scarcely say, is not absent from the "Requiem," where, indeed, we find phrases of great beauty; but among the composer's means it takes, at any rate in its absolute form, quite a subordinate place. Dvořák gets his effects from glowing or sombre harmonies, ever changeable, always beautiful, and from a play of colour that fascinates the sense. It should be added that, in certain places, something of dramatic power is shown, as when, for example, the solo voice is heard like that of a priest, and the chorus answers in rapid monotone, like the response of a congregation. With regard to the general character and spirit of the work we may say that the composer conceived and wrote it in the mood and manner which determined the "Stabat Mater." Here, however, as will be inferred from the nature of the subject, there is more of gloom and intensity, amid which passages of tender beauty stand out in striking contrast. One might compare the "Requiem" to a range of rugged mountains whose lower slopes are in dark shadow, while here and there above a peak catches the light of the rising sun. The foregoing remarks may serve to convey a general idea of a composition which obviously deserves close examination, and about which much will have to be said in the light of fuller acquaintance.

STANFORD'S "EDEN."—This Oratorio has no counterpart in the domain to which it professedly belongs. Among oratorios it must be given a place by itself, and not for musical reasons only. The "book" (by Robert

Bridges) is not less unconventional than Professor Stanford's setting, and the whole differs so widely from all known standards of oratorio that we may not judge it by reference to them. Founded to some extent upon Milton's design for a dramatic "Paradise Lost," the libretto has a lofty and comprehensive "argument," including things in heaven and on the earth, and where shines the lurid light of hell. The *dramatis persone* may be spoken of in the commercial tongue as "assorted." They include All Angels, All Devils, and All-Seers; Seraphs, Cherubs, and Thrones, certain individual angels of a representative character (one stands for the "five old planets"), Michael, Satan, Adam, Eve, War, the Furies, Plague, Famine, Victors, Vanquished, Diseases, and the Voice of Christ. Our American cousins would call this "a crowd," but it is an orderly crowd. The librettist marshals them in intelligible array, and they all come on and play their part in a truly astonishing and grandiose drama. The "argument" may be epitomised as follows: Act I. Heaven. The Angel of the Earth hears singing by the Angels in Heaven and comes to join. He questions the celestial beings as to Man, whose creation they are hymning, and, in the course of a sacred madrigal, receives a full and satisfying reply. The Earth Angel then sings a song of God's love; the Earth herself makes acknowledgment, and the Act ends with a chorus in which the Angels of Heaven speak of Man's free will and express envy of his condition. Act II. Hell.—Impatient fiends awake Satan from sleep that he might gratify their hatred and revenge. The master fiend tells them of the birth of Man, and of a weak place in the Creator's scheme. Man is spirit and matter; the spirit may falter, the matter turn to corruption. Then there is a chorus of satisfied fiends, who, after Satan has revealed his plan for Man's fall, offer him a tribute of praise. As they cease, the sound of a song in distant heaven is heard. "Ha! ha! cease!" exclaim the devils, and so the Act ends. Act III. Earth.—Adam and Eve sing a morning hymn and love song in Eden. The Serpent appears, and Eve follows it, despite remonstrance. The Temptation ensues, watched by a chorus of Angels who utter unavailing warnings. The deed done, Satan withdraws in triumph. Michael and two Angels appear amid lightning and thunder. Adam and Eve are penitent, but the sentence of expulsion is carried out, though not without promise for the future. The first Part here ends. The second Part opens with a scene in which Michael shows Adam in vision some of the consequences of the Fall. War and his attendant Furies enact the horrors of battle and rapine; and Plague, Famine, and Diseases appear in all their hideousness. For contrast there follows a "Vision of Good," represented by the Angels of Poetry and Music. Next we have a chorus of All-Seers—men who have worked for art and beautified life, and the whole ends with a Vision of Christ, followed by "somniferous music" which lulls Adam and Eve to rest. They are left asleep by the benedictory Angels, who, singing, return to heaven. All the foregoing is told in freely constructed verse, sometimes blank, sometimes rhymed. We cannot now discuss either its quality or the remarkable character and scope of the book. With regard to Professor Stanford's music, not much may now be said. Its structure is very complicated in detail and free in outline, while most elaborate use is made of representative themes, more fully, perhaps, in the manner of Wagner than composers usually allow themselves. In point of ingenious adaptation to the end of elucidating and illustrating the poetic design the composition is quite remarkable, and there are very many passages which promise vivid, descriptive, and pictorial effect. Beyond this it is hardly safe to go without more intimate acquaintance. We anticipate further knowledge with the keen interest naturally called forth by a work so notable alike in design and execution.

"THE ROSE OF SHARON" IN NEW ZEALAND.

THE first production in New Zealand—indeed, we believe in all the Australasian Colonies—of Dr. Mackenzie's dramatic Oratorio "The Rose of Sharon" is an event of no small importance in our musical history. "The Rose of Sharon" is by far the most difficult and exacting work ever undertaken by any colonial society.

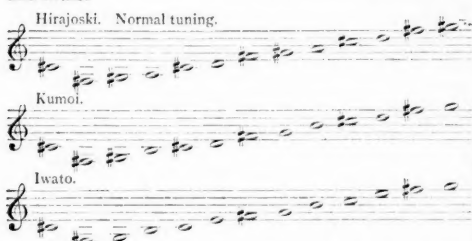
To the performance by the Wellington Choral Society, which took place on July 28, at Wellington, N.Z., very high praise may be awarded. The choral singing was admirable throughout. The choir seemed thoroughly at home in the music in spite of its excessive difficulty, and sang with a precision, spirit, expression, and attention to light and shade, which reflected the greatest credit upon them and on their Conductor, Mr. Robert Parker, who has added another to his many successes. The intonation was invariably exact, the volume ample, and the balance of tone satisfactory. Every "lead" was taken up with unerring precision, and the most awkward intervals were struck with unvarying accuracy. The orchestra played the intermezzo and the interludes very pleasingly. Miss Spensley was a charming representative of the *Sulamite*, singing the exacting music with delightful purity and dramatic expression, notably the song "The Lord is my Shepherd," which elicited warm applause. Miss Myers, although her voice is hardly deep or powerful enough for such a part, sang the contralto music very sweetly and correctly, winning a recall for "Lo, the King." Mr. Puschell interpreted the tenor music artistically and expressively. Mr. Gray gave a thoroughly accurate and conscientious reading of the *Solomon* airs, and Mr. Mabin acquitted himself excellently in the part of the *Officer*.

The audience received the work with the greatest enthusiasm, and by this exhibited a large share of sympathy with Mr. Robert Parker, the Conductor, who has already done so much to advance the cause of music in the Colony, and to open up a future in which the highest forms of musical art may be encouraged.

We learn from a correspondent that there was a curious parallel between this performance and the initial performance at Norwich—the choir at first taking up the work with reluctance, and ending by rendering it with the greatest enthusiasm.

CONGRESS OF ORIENTALISTS.

THE ninth Congress of Orientalists was held in London during last month, when, for the first time, music was included amongst the subjects discussed. On the 3rd ult. Mr. F. T. Piggett, M.A., LL.M., late legal adviser to the Prime Minister of Japan, read a paper on Japanese Music. Mr. Piggett said that the principal national instrument was the thirteen-stringed koto, which, by the shifting of certain bridges over which the strings passed, was tuned in the three following ways, respectively called *hirajoski*, *kumoi*, and *iwato*.



The normal tuning gave our descending F sharp minor scale, the second that of B minor, and the third E minor; each, it would be noticed, a fifth below the other, but without our fourth and seventh. The Japanese scale was, however, not a fine tuned one, as had been advanced, the fourth and seventh notes being made by what was called "double pressures"—i.e., by stopping certain strings. It was very necessary to distinguish tunings from scales, the former being obviously nothing more than convenient arrangements of notes, selected to secure an extended range of sounds. Japanese music was divided into two distinct classes—i.e., the "koto uta," or the popular songs, and "dan," or "kumi," the classical compositions. The former were built upon the tuning—i.e., five notes in the octave; the latter on scales similar to our own, and in accordance with rigid rules laid down more than 200 years ago. The ratios of the intervals of the scale used in classical music differed slightly from those of the European scale, but a Japanese melody could be harmonised according to European principles without destroying its character

to a native ear. Their idea of key was similar to our own. The greater part of Japanese music was in the minor, but passages frequently occurred in the major. The classical music was always written in two parts, for first and second kotos; fifths and sevenths being the harmonies chiefly used. The rhythm was that of our simplest form of common time.

At the Conversazione given on the 9th ult., Captain Day, of the Oxfordshire Light Infantry, read a paper on "Indian Music." Captain Day said that the Hindoos divided their octave into twenty-two intervals, called *s'rutis*. Although many experiments had been made, it was yet undecided whether these intervals were equal divisions of the octave. Some Sanskrit authorities affirmed that every distinct audible sound was a *s'ruti*. Hence it would appear that the interval of a *s'ruti* was purely thematic and depended on the intelligence and fancy of the performer. The fact that the strings of all Indian instruments were very thin, and in consequence extremely sensitive to variations of finger pressure, might partly account for the delicacy and number of the tonal gradations employed. The *s'rutis*, however, occurred between certain fixed tones in the octave, respectively called *sa*, *ri*, *ga*, *ma*, *pa*, *dha*, and *ni*, which approached in pitch, except when specifically altered, the divisions of the European major scale. *Sa* also corresponded to our moveable *doh*, but a range of only three octaves was considered in their scale systems. The octave was also divided into twelve semitones, from which were derived seventy-two modes or scales: thirty-six containing the perfect fourth (true intonation), and thirty-six the tritone fourth. In these all the ancient Greek scales, as well as the pentatonic and our major scale, were represented. The Hindoos possessed a system of notation, but too complicated to permit of playing at sight, many of the signs representing the position of the player's fingers on the strings. Of late years efforts had been made to simplify the signs, and a system by Anna Ghâpure, a sitar player of Poona, which was probably the best, had been largely adopted to express the peculiar graces and turns which abounded in all Indian music. There were seven distinct *tempi*, called *tâla*, each of which had five sub-divisions, making in all thirty-five distinct measures. "Mixed time" was of frequent occurrence. There was no system of harmony in the European sense of the word. The foundation of Indian music was what were termed "*râgas*." There was no equivalent for a *râga* in European music; the word meant literally "that which creates passion," and was a melody type built upon certain intervals of one of the seventy-two scales or modes. Each *râga* made use of certain melodic progressions, and employed particular turns or graces; consequently there might be many distinct melodies founded upon each *râga*. Each emotion had its representative *râga*. Some *râgas* were considered especially suitable to certain hours, and it was considered a sign of ignorance to ask for a *râga* unsuitable to the time of performance. All compositions, however different in style, and composed in whatever *râga*, were constructed on the same form. This consisted of an opening phrase or period of the melody, called the *pallavi*, which formed what we should term the burden; then followed a kind of melodic answer, named the *anapallavi*; the *pallavi* was then repeated, after which occurred one or more variations called *charanam*, each of which was followed by the burden, with which the composition was always concluded. Two or more *râgas* might be employed in one piece, but rarely in any one of the divisions above named. The rules concerning the *râgas* were very complicated. There were two systems of music in India, the Hindostani and the Karnâtik; the former, most favoured in the North of India, showed distinct traces of Arabian and Persian influence, while the latter might be considered as the national music of the South of India. There was a distinct difference between the two systems, although they had much in common. The instruments chiefly used were the *vina* and the *sitar*, the former having fixed and the latter moveable frets.

At the conclusion of the paper Captain Day exhibited a number of very fine chromo-lithographs and engravings of the many instruments used, drawn by Mr. William Gibb and Mr. Hipkins, jun., for Captain Day's book on Indian music, which is about to be published by Messrs. Novello.

THE MEYERBEER CENTENARY.

THE date of the birth of Jacob Meyer Beer, or, as he preferred to call himself, Giacomo Meyerbeer, has been variously stated as the 5th and 23rd of September, 1791; and even the year 1794 has, upon the authority of Fétis, found its way into a number of biographical notices of the master. There can be no doubt, however, that the first-named date is the correct one, a fact which is moreover confirmed by the simple inscription over the grave at the Jewish Cemetery of Berlin, where the composer's remains were interred in 1864. Although preferring to reside, during the latter part of his career, in the French capital, for whose audiences all his most important operas had been written, and where his greatest triumphs had been achieved, Meyerbeer always retained a love for his native country, and it was by his express desire, recorded in his will, that his ashes were removed from Paris to Berlin, there to be buried by the side of his wife. He had been greatly honoured in his native country too. He had been appointed General Musical Director of the Berlin Opera by King Frederick William IV. in 1842, as the successor of the famous Spontini. But the position he held was little more than an honorary one. It was but rarely he wielded the conductor's *bâton* at that royal institution, and the only operatic work he wrote for it was "Das Feldlager in Schlesien" (1844), afterwards remodelled, and brought out in Paris as "L'Etoile du Nord." It was at the latter capital, then, where his real life's work was accomplished, and where he became one of the co-founders of modern French Grand Opera. Thus, as far as his operatic achievements are concerned, the composer of "Le Prophète" and "Les Huguenots" is undoubtedly more French than German, and it was to be expected that the centenary of his birth would not be allowed to pass by unnoticed in France, at least by that Institution which his works have so greatly benefited—the Académie Nationale de Musique. As a matter of fact, although there had been rumours afloat of some special performance of "Les Huguenots" being in preparation for the anniversary in question at the Paris Opéra, nothing has been done to commemorate the event either by this or any other operatic establishment in France. By some peculiar irony of circumstances, indeed, the Paris Opéra authorities were busily engaged at the time in sumptuously mounting "Lohengrin," the work of a composer whose artistic tendencies were certainly not French, like those of Meyerbeer, and who moreover was one of the most outspoken and bitter opponents of that master. In Germany, on the other hand, notwithstanding the enormous ascendancy which the works of Richard Wagner have obtained in that country over those of Meyerbeer during the last quarter of a century, the birth centenary of September 5 has been celebrated in all the principal towns with special, and for the most part carefully and conscientiously prepared performances. The same has been the case also in the Austrian capital. The work selected for the occasion at the Berlin Opera was "Robert le Diable" ("Robert der Teufel"), the first, in point of date, of the series with which its composer established his Parisian, and with it his world-wide reputation. The Opera was preceded by a performance of the Overture to "Struensee," and a prologue, written by Dr. Emil Taubert, spoken by Herr Kahle. The principal parts were interpreted by Mesdames Leisinger and Hiedler, Herren Sylva and Philipp. Both chorus and orchestra are described as having been excellent. Herr Felix Weingartner conducted the performance, which was to be followed up during the month by a complete series of the master's operas written after "Robert le Diable." On the preceding day (4th ult.) a gala performance of "Le Prophète" was given at the Krollische Theater, of Berlin, with Frau Moran Olden and Herr Goetze in the principal parts. At Dresden, "Struensee," a drama written by Michael Beer, the composer's brother, was given on the 5th ult., with the overture and incidental music written for it by Giacomo, and which the latter is said to have valued more highly than that of any of his operas. This performance was supplemented, on the following day, by a highly efficient representation of "Les Huguenots," under the direction of Herr Schuch. At Leipzig "Le Prophète" was produced with the

performances at the Stuttgart Hof-Theater opened with the Overture to "L'Etoile du Nord," followed by selections chiefly from "L'Africaine," which latter were made special by the re-appearance, for this particular occasion, of the *doyen* of German tenors, Herr Sonntheim, in the part of *Vasco de Gama*, in which the veteran singer once more electrified his audience by his still brilliant voice and artistic delivery. At Hamburg "Les Huguenots" was performed in the form originally given it by the composer—i.e., with the fifth act uncurtailed, the work having been altogether newly mounted by Herr Pollini. Similar commemorative performances took place in other leading German towns. A memorable representation of "Le Prophète" is likewise reported from Vienna, at the Imperial Opera, where no expense had been spared in re-mounting that work in a worthy manner, both as regards the scenery and the historical accuracy of the costumes. The principal interpreters were Frau Kaulich (*Fides*), Fräulein Lehmann (*Bertha*), and Herr Winkelmann (*Johann von Leyden*), the Opera being produced without "cuts," under the direction of Capellmeister Fuchs, and the performance is generally admitted to have been a model one. Here, as at Berlin, a cycle of the master's works was to follow. Besides these numerous demonstrations of the esteem in which Meyerbeer is apparently still held in Germany and Austria, leading articles have been devoted to the birth centenary in the press, more particularly by the journals specially devoted to musical art. Herr Otto Lessmann, in the Berlin *Allgemeine Musik Zeitung*, sums up a very able article on the subject in these words: "Meyerbeer's influence is a thing of the past. He who at one time was the supreme ruler of the operatic stage the whole world over, now has to lead a miserable existence enough with a performance here and there of one or the other of his music-dramas. The splendour of former days has disappeared, and the name of Meyerbeer has become the representative of a particular phase of the art which will be recorded somewhat ingloriously in the pages of the history of the opera." Herr Eduard Hanslick, of the *Neue Freie Presse*, is of a different opinion: "Meyerbeer's operas," says the eminent Viennese critic, "need no resuscitation; they are firmly established on the *répertoires* of all operatic institutions, where they have been predominant from the time of their first performance. . . . His works continue to thrive vigorously in the favour of a vastly numerous public, which has remained faithful to him, and has shown an allegiance to his works truly rare." It may be safely asserted that the truth probably lies somewhere midway between these two diametrically opposed assertions.

MUSIC IN SCHOOLS.

THE Reports of the Inspectors of Schools in England, Wales, and Scotland for the year ending August, 1890 have just been issued by the English and Scotch Education Departments. The general effect of the criticism passed by the examiners is that while singing by note is greatly increasing, there is still much to be said against the character of the songs presented and the quality of voice tolerated.

In the North-Eastern Division of England (Northumberland, Durham, and York) the inspectors report that:—

(Hull).—"The training of the voice and part-singing have made great progress since the introduction of note teaching."

(Leeds).—"It is now quite the exception to find in this district a school where singing is taught by ear. A considerable improvement has been made as to the class of songs taught. The time and note exercises are generally very accurately performed, the ear exercises vary considerably, and, as a rule, are only satisfactory where the teacher is thoroughly musical."

(Wakefield).—"Good note singing is the rule in this district. In the whole district 84.4 per cent. of the departments sing by note. In nearly all schools for elder scholars part-singing is attempted, in three parts in a good number of cases. The part-songs are, as a rule, rendered with pleasing effect, and in not a few instances the light and shade and delicacy of finish are worthy of the highest commendation."

The Chief Inspector for the North Central Division says:—

"Singing by note has made great progress, but the result of the instruction is not altogether satisfactory." A sub-inspector for the Derby district reports that "the singing is too often loud, harsh, and unmusical. It is a mistake to sacrifice the voice for the sake of the note and time exercises. A better selection of school songs should be made." Another inspector in the same district reports that: "Music is taught by note to an increasing number of schools; that is to say, the mere requirements of the schedule of musical exercises are satisfied by the teachers, but too frequently without appreciation of the results intended to be produced—namely, increased compass and flexibility of voice, or of any influence whatever on the singing of the songs."

From the South-Western Division (Hants, Wilts, Devon, Cornwall):—

"A large proportion of departments continue to take singing by note, and much of the music is now very satisfactory. During the past year a good many well written school cantatas have been undertaken, and also much music of a superior class."

In the Exeter district, "singing is generally taught by ear. Where it is not taught by ear the Tonic Sol-fa system is most popular, and is successful in obtaining the grant. The best singing is in the few schools where the staff notation is used either with or without the moveable doh."

"As articulation is neglected in reading, so vocalisation is neglected in singing. Singing by ear is too often mere bawling. Where singing is taught by notes it is better, and I am glad to observe a slight increase in the number of schools where it is so taught."

The reports from the Eastern Division (Bedford, Cambridge, Norfolk, &c.) say that—

"Singing is generally satisfactory. An increasing number of schools now attempt singing by note."

"Music has been taken by note in seventy-two departments, sixty-two of which secured the full grant. The Tonic Sol-fa method is nearly universally used. The test put to the infant class is the very modest one of singing the common chord in any order, but lack of accuracy in singing the notes makes this class inferior to the upper divisions."

"Note and time tests are, on the whole, successfully performed, but in the ear tests the children are rarely really successful, while the need for voice training is not at all generally recognised in elementary schools."

"It must not, however, be supposed that the singing is necessarily better in the schools taught from notes than in schools of humble pretensions. Many teachers grind at the tests required for the full grant, while the prepared songs are wanting in rhythm and expression, and are sometimes sung in such bad tune that the aid of harmonium or tuning fork must be sought to lift the pitch before the song is finished. The time spent on the notes, to my mind, is thrown away when this is the case."

"In a few cases excellent results are obtained; but in many others, while the correctness of time and tune necessitates the award of the higher grant, so little good is done to the actual training of the children's voices that the time thus spent might probably have been more usefully devoted to other subjects."

"Singing by note is getting more common. Voice is receiving more attention, and it is astonishing what a good teacher can effect even in districts where the natural voice is harsh and almost inhuman."

"The number of schools taking singing by note steadily increases, and the improvement caused by it is marked. The quality of voices is still harsh, and the want of taste in rendering the songs too often conspicuous; but the advance already made affords some warrant for the hope that the people of Essex are not so much naturally unmusical as kept down by the, till lately, ever thickening crust of hereditary ignorance."

"To earn the mark 'good' it is expected not only that the prescribed exercises should be well done, but that there should be taste in the selection as well as in the execution of the songs, a proper method of producing the voice and distinct articulation of words; when these exist much has

been done to form a correct taste and make music a real influence in after life. The Tonic Sol-fa method is adopted in a large majority of schools, but very good results have been obtained under the old notation."

From musical Wales we hear that—

(*Carmarthen*).—"The number of schools which obtain the higher grant for music by note is very high in my district. The singing, especially in the South, is of a very high order, and the proficiency in this subject shown in some schools is really wonderful. In many of the voluntary schools in the neighbourhood of Brecon a travelling music-master is employed with very beneficial results; but the soft, clear, silvery voices of the children of the South of Carmarthenshire are sadly lacking in Breconshire."

(*Denbigh*).—"The singing continues to be of a creditable character in most schools."

(*Monmouth*).—"Singing by note is taught much more generally than it was, and in most cases I am able to recommend the grant."

(*Swansea*).—"I am continually asking for a better class of school song—something more pretentious; for example, in the upper divisions a glee or four-part song in which the teachers can take part. By degrees, though not fast enough, the old-fashioned, jingling, simple kind of school song is dying away."

(*Cardiff*).—"The ear test is still the least satisfactory part of the subject. In teaching, care should be taken to grade the ear tests, and the recognition of single notes preceding that of a greater number. In some cases a higher class of pieces might be chosen, and more attention should be paid to voice training and modulation."

The Chief Inspector remarks that—"The songs chosen in many schools are not so good as might be wished, even in some schools in which singing from notes is taken, nor does the cultivation of the voice always receive the attention it deserves."

Sir John Stainer, in the course of a long report upon his examination of the students in training colleges, says:—

"I have frequently discovered among the students an amount of musical taste and skill which cannot but have a most powerful influence for good on the music in elementary schools in time to come. Such taste and ability in students at training colleges are eagerly looked for by the teachers of music, who show the keenest interest in their work and take a real pleasure in presenting their best pupils in the highest efficiency; while, on the other hand, the teachers also deserve great credit for the patience and time they bestow on less promising or often most unpromising pupils. The standard reached by them varies to a remarkable extent, from a high level which would enable them to take a very fair position as professional musicians, to the lowest level in which a bare 'pass,' with a minimum of marks, has been obtained after nearly two years of hard and anxious work. The character of the *ensemble* music sung to me has been steadily improving ever since I had the honour of sending in my first remarks eight years since. A glance at the separate reports will show that not only are part-songs, glees, and other concerted pieces mastered by the students, but also, in many cases, cantatas and other works of considerable difficulty and length."

He notices with great approval that the teachers "have done their best to introduce good classical songs among the students in place of the weak and silly ballads which were passed on from hand to hand heretofore."

"All things considered, I think that there are good grounds for the words of praise bestowed occasionally alike on students and teachers in the reports which follow, and also for a bright and hopeful forecast of the future of music as a part of our national education."

Similar reports are made by Dr. Barrett and Mr. W. G. McNaught.

From Scotland we learn that in the Southern Division "the results are still of various degrees of merit, and there is not now the striking inequality of attainment that was so noticeable before the introduction of two rates of payment. In the higher classes of large schools singing two parts from sight is very frequently done with gratifying readiness and accuracy. The character of the songs selected shows a decided advance."

Another writer says:—

"The main defects are that in many cases the songs are

not worth learning, either on account of the words or the music, or both; the children are too often (especially in the younger classes) allowed to use the lower register of their voices; and that the division of the voices into first and second is regulated very often by the children's classes or standards, and not, as it should in all cases be, by the quality of the voices."

"It may be interesting to remark that what is called the 'moveable doh' system, which is essentially the old sol feggio, is becoming universal in the district, and though I well know what the teachers could achieve, I have not unfrequently been astonished by the results. There are now dozens of schools in this district in which a Psalm tune, hymn, or passage of music in simple rhythm can be sung at first sight with perfect correctness. What is still needed is a pianoforte in every good sized school at least. In this direction the Dunfermline School Board is leading the van, and it is hoped that other important and representative boards will follow suit."

"On the whole, the general ideal of the expression and finish possible in the rendering of a part-song by children must be still characterised as regrettably low. Quality of tone is receiving increased attention. A possible danger to purity of tone may exist in certain classes of action songs in infant departments unless sufficient attention be given to the voice as well as to the movements, and especially when the music is not carefully selected as to compass."

The Chief Inspector says that—

"Except in the infant departments, the teaching of music in Edinburgh Board Schools is entirely in the hands of the visiting masters. While I am far from suggesting a diminution of their share in the work, I think it a pity that the musical skill of the ordinary teaching staff is not utilised, not only as a contribution to musical instruction, but as a recreation and brightening of the other work. Extremely few students leave the training colleges unable to take an efficient share in the teaching of singing. Under the guidance and supervision of the visiting masters, as to methods and choice of songs, I am satisfied that the ordinary staff could do eminently useful work in this branch without injury to the special functions of the visiting masters."

The Chief Inspector of the Western Division says:—

"A musical instrument of some sort is now coming to be considered almost an essential part of the furniture of the infant schoolroom. Such a fact bears gratifying testimony to the progress of liberal ideas in school management, and the time is surely at hand when it will be considered as unreasonable to object to the introduction of a piano into a school on the score of expense as to disapprove of the decoration of our public buildings or the paving of our streets. It probably needs only a visit to schools in which instruments have been provided to enable members of school boards who are doubtful as to the expediency of their introduction to fall in with the prevailing opinion on this subject."

From the other Inspector we learn that—

"Music is all but universal, and singing by note is perceptibly superseding singing by ear."

"The voices are very often rough in quality, a defect which is not remedied by the popular tendency to shouting. Surprisingly good results are, however, often obtained by ear tests. Some children, possessed of good ears, will name every note, even in difficult intervals and unfamiliar keys, unfaillingly. There is no doubt that music is enjoyed by the children, and is regarded as a pleasant change from their other lessons."

"The instruction in music continues to advance in point of ability to read and refinement in singing."

"Music continues to make progress. Here, as everywhere, the naming of notes sung to the pupils appears to present the chief difficulty. But a caution may be given to some teachers that voice cultivation and the sweet and tasteful rendering of the airs chosen is of vital importance in the true interests of music, and must not be treated lightly to make way for scientific knowledge."

"Singing is taught by note in a large number of schools, and great improvement has been effected since the last Code regulations. Reading at sight in two parts of fairly difficult music is quite common, and many of the pupils show great quickness in the matter of ear tests. A really good foundation of musical instruction is being laid in our

elementary schools, and, as many of the pupils have a great liking for music, it is quite certain that they will on leaving school acquire further proficiency, and great improvements both in musical taste and knowledge may be looked for in the lower ranks of society."

The reports from the Northern Division say:—

"While more facility in time and ear tests has been secured by constant drill, I cannot say that much improvement in song singing, either as regards melody, taste, or expression, has been secured. Music teachers complain that Scotch songs are too difficult—that the notes are beyond the children's register, and so on. No doubt this is true in the case of some Scotch songs, but there are many that it is both a pleasure and a duty to sing and know."

"Singing by note is not at all so general as one would wish, and where attempted falls short in many cases in the time and ear exercises. The general fault in school singing is loudness."

Sir John Stainer says of the Training Colleges:—

"I am glad to be able to report a continued steady progress in the character of the work done. I suppose that for many years to come there will be a certain proportion of students who enter the Colleges with little or no musical knowledge, owing to their previous isolation and to their inability to reach easily large centres of musical activity. But it is most gratifying to find that the teachers of music in colleges are making most praiseworthy efforts to bring such backward students up to a fair level of acquirements when not absolutely debarred from success by actual physical defects such as a want of ear or singing-voice. Also, it is quite evident that those who enter the Colleges under more favourable conditions are reaping greater benefit from their musical training than was the case when I first had the honour to examine."

OBITUARY.

MR. FERDINAND PRAEGER, who died on the 2nd ult., was born on January 22, 1815, at Leipzig, being the son of Henry Praeger, a violinist and composer. As a boy he was sent to Lübeck to study composition and the pianoforte and violin. He made his way into Holland at the age of sixteen, and began his musical career by teaching at the Hague, where he contracted a strong and lasting friendship with Aloys Schmidt. In 1832 he arrived in London, where he worked hard to achieve a position as a composer. In 1844 he helped to bring about the removal of the remains of Carl Maria von Weber from the chapel in Moorfields to the family vault in Dresden; Wagner assisting in the arrangements for the transport on the Continent. He was chosen by Schumann in 1842 to represent in London the *Neue Zeitschrift für Musik*. He wrote in *The Northern Whig*, the *New York Musical Review*, the *English Gentleman*, and other papers and reviews. It was in the *English Gentleman* that he first championed Wagner's cause in England by writing a laudatory notice of the "Tannhäuser" performance in Germany. In 1853, when Sir Michael Costa resigned the Conductorship of the Philharmonic Concerts, he began negotiations with a view to bringing Wagner to conduct the series in the following year. In 1851 Mr. Praeger performed at a Gewandhaus Concert at Leipzig, and in the following year gave a Concert in Paris at the invitation of Monsieur Erard. While here he met Spontini and later he became intimate with Hector Berlioz and Liszt. Among his works which from that date have been performed at intervals, we may mention an Overture given by the New Philharmonic Society, under the baton of Berlioz; in 1868 a Symphonic Prelude to Byron's "Manfred," introduced to the public by Mr. Manns at the Crystal Palace, at Birmingham and elsewhere; and a Symphony performed for the first time under Mr. Manns, and repeated by Mr. Henschel. Mr. Praeger made the translation of Emil Naumann's History of Music for Messrs. Cassell. He also wrote a book on Composition, and one entitled "Wagner as I knew him." His published works consist, for the most part, of pianoforte pieces, the most important being a series of forty-eight, published in the "Praeger Album." Among the unpublished works he leaves are no less than thirty-six sonatas, twenty-five

quartets, some orchestral works, including a sacred Cantata on the subject of "Magdalene," and a great number of songs and pianoforte pieces.

A distinguished musical amateur, Prince NICOLAI BARISOVICH YOUSSEPOFF, has just died at Baden-Baden at the age of sixty-four. He was a native of St. Petersburg and a leading member of the Musical Society in that capital. Besides having written some symphonic pieces and other musical compositions, the prince was the author of some very interesting works written in the French language—viz., "Luthomographie historique et raisonnée," being a historical essay on the violin and its celebrated makers; and "Histoire de la Musique en Russie" (Paris: 1862), a very able work, of which, unfortunately, only the first volume has, however, been published.

MARIA TAGLIONI, the once famous *dansuse*, died on the 4th ult. at Aigen, in Austria, where she had resided for many years as the wife of Prince Joseph Windischgrätz. Maria made her *début* in 1849 in London, where she met with considerable success, and alternately became a star at the operas of Berlin, Paris, Naples, and elsewhere. She was born in 1833 at Berlin, her father was Paul Taglioni, the celebrated ballet master, and she was a niece of the still more famous Marie Taglioni, who delighted opera frequenters in this country as *Sylphide* some sixty years ago.

The death is announced, on the 22nd ult., at Leipzig, of LIVIA VON FREGE, a soprano singer of some considerable past celebrity in Germany, for whom Mendelssohn wrote the leading soprano part in his "St. Paul" and Schumann some of his *Lieder*. Livia Gerhardt was born in 1818 at Gera, and at the early age of fifteen made a successful *début* on the Leipzig stage, where she subsequently became the successor of Nina Sontag, the sister of the celebrated Henriette, in youthful dramatic parts. Three years later Livia accepted an advantageous engagement at the Königsstädtische Theater of Berlin, but quitted the stage for ever in the following year when she became the wife of Professor Woldemar von Frege, of Leipzig.

ALBERT MILLET, a promising young French composer, aged twenty-eight, committed suicide at Paris last month. He was the composer of several operettas, amongst them one entitled "Hilda," successfully brought out last year at the Opéra Comique. He left in a nearly completed state a more ambitious operatic work, "Le Sculpteur de Bruges."

The death is announced, on August 30, at Passy, near Paris, of PIERRE JULIEN NARGEOT, composer and orchestral conductor, at the advanced age of ninety-two. Nargeot was born at Paris on January 7, 1799, and after studying the violin under Rodolphe Kreutzer, entered the Conservatoire, where he was a pupil of Reicha and Lesueur, obtaining in 1828 the third Grand Prix de Rome, Berlioz at the same time obtaining the second. In 1840 he accepted the post of Orchestral Conductor at the Théâtre des Variétés, which position he occupied during twenty-five years, while he developed a considerable fecundity as a composer of vaudevilles and operettas. Amongst Nargeot's most successful operettas may be mentioned "Jeanne, Jeanette, et Jeanne-ton," "I Pifferari," and "Un vieux Printemps."

BERNHARD KLINGER, Hof-Cantor at the Sophien Kirche of Dresden, and musical professor at the Royal Seminary, died at that capital on August 18, aged forty-five.

The death is announced, on August 14, at Giengen, Germany, of PAUL LINK, the founder of the important organ factory of that town, from the active management of which he retired some five years ago. He was born in 1821.

JOSEPH DRAXLER, the once famous basso of the Imperial Opera of Vienna, died on the 5th ult., at Prein, aged seventy-five.

NATHAN DYE, the *doyen* of the musical profession at Chicago, where he had resided since the year 1848, died at that town on August 28, aged eighty-three.

The death of Madame MEZZETTI, the wife of Signor Mezzetti, the inventor and maker of the "Ocarina," occurred on the 20th ult., at Upper Norwood. The deceased was in the thirty-third year of her age.

The death is announced, on the 7th ult., at Naples, of DOMENICO GATTI, a Professor at the Conservatorio at that town and author of a "Manual of Instrumentation for brass band," aged seventy-six.

We have also to record the death, last month, at Antwerp, of JEAN VAN DEN DRIES, a composer and musical critic, much esteemed in Belgium. Amongst his compositions are several cantatas, a patriotic hymn, "Hommage à Léopold II.," performed at the Royal Theatre of Antwerp in 1866; a number of songs and pieces for pianoforte and flute, on which latter instrument he was an expert performer. For some years past Van den Dries was the chief editor of *L'Escaut*, one of the leading Antwerp papers, in the columns of which very able musical journal criticisms from his pen have from time to time appeared.

MARIE WILT, the famous vocalist, well known in England as Madame Vilda, committed suicide in Vienna on the 24th ult. by throwing herself from the fourth storey of a house near St. Stephen's, where she had been staying with her daughter. She had for some time past exhibited signs of mental derangement, and preparation had been made to place her in a private asylum. It is supposed that she became aware of this intention, and rather than submit to confinement she brought about her own death. She was in the fifty-seventh year of her age and was, in her time, one of the most famous *prime donne* in Germany and Austria. She appeared in London in 1866 at Covent Garden Theatre as *Norma*, and in later years in other characters on the same boards. She left the stage in 1878, shortly after her last appearance in London, in consequence of increasing obesity, which unfitted her for parts for which her fine voice and well ordered style of vocalisation qualified her.

MUSIC IN EDINBURGH AND THE EAST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

MANY factors combined promise to make the coming musical season unusually interesting. The Choral Union—its spirit chastened in the school of adversity, and its material vastly improved by steady and systematic training—announces four Concerts. At one of Messrs. Paterson's series it will have the honour of performing, for the first time in Scotland, Dr. Mackenzie's new choral work, "Veni, Creator Spiritus." The solos are to be sung by Madame Amy Sherwin and Messrs. Durward Lely and Andrew Black. On the same occasion Mr. Black is to give his interpretation of the "Cameronian's Dream." "Acis and Galatea" is also on the programme. The second Concert is, as usual, devoted to a popular performance of "The Messiah" on New Year's Day. "Elijah" is promised in March, and a Miscellaneous Concert, in aid of the funds of the Edinburgh Street Tramways Servants' Sick and Benefit Society, will be the last of the series.

Mr. Kirkhope's Choir will repeat some of the works they have already presented. The performance of "Bonny Kilmeny" by such a choir ought to leave nothing to be desired, and Rheinberger's "Christoforus" will be welcome to many who were struck with its clever writing when it was given two seasons ago.

Messrs. Paterson's Concerts will be carried on with renewed enterprise, and Mr. Manns is to have an increased orchestra of eighty under his direction at the six Concerts. An imposing array of famous and popular soloists ought to assist in procuring all the support which is necessary; and the standard by which to judge Orchestral Concerts is not to be wanting this year: Sir Charles Hallé's band will give a Concert in March.

There is no falling off in the energy and enterprise of the Choral Union at Dundee, under the capable leadership of Mr. Carl D. Hamilton. The work chosen for performance at the first Concert this year is Berlioz's "Faust," which has only once before been heard in Scotland. As the date of the Concert falls on the anniversary of Mozart's death it is to be opened with a chorus from the Requiem. Mr. and Mrs. Henschel and Mr. Iver McKay are the soloists.

Messrs. Methven and Simpson's Subscription Concerts programme offer a great variety of interesting numbers. The most important engagement for the whole season is that of Sir Charles Hallé's Orchestra. At the other Concerts we shall have an opportunity of hearing Sarasate, Hess, Arbor, Wolff, David Popper, Gillet, W. C. Hann, Paderewski, and other well known artists.

Awake up, my glory.

ANTHEM FOR TENOR SOLO AND CHORUS.

Composed by BATTISON HAYNES.

Psalm lviii. 9, 10; lxxxvi. 5; cxviii. 29.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

All. gro.

SOPRANO.
A - wake up, my glo - ry; a - wake, lute and harp, a - wake up, my

ALTO.
A - wake up, my glo - ry; a - wake, lute and harp, . . a - wake up, my

TENOR.
A - wake up, my glo - ry; a - wake lute and harp, . . a - wake up, my

BASS.
A - wake up, my glo - ry; a - wake, lute and harp, . . a - wake up, my

Allegro.
f Gl.

ORGAN.
♩ = 132.

mf
glo - ry; a - wake, lute and harp: I my-self will a - wake, will a -

mf
glo - ry; a - wake, lute and harp: I my - self will a - wake, will a -

mf
glo - ry; a - wake, lute and harp: I my - self, . . . I my-self will a -

mf
glo - ry; a - wake, lute and harp: I my - self, will a - wake, will a -

reduce. mf

cres.
- wake right ear - ly, I my-self will a - wake, will a - wake right

cres.
- wake right ear - ly, my - self . . will a - wake, . . a -

cres.
- wake, will a - wake right ear - ly, I my-self will a - wake right

cres.
- wake right ear - ly, I my - self, I my-self will a -

cres.

Copyright, 1891, by Novello, Ewer and Co.

ear - ly. *ff* A - wake up, a - wake up, my glo - ry, a -
 wake right ear - ly. *ff* A - wake, a - wake up, my glo - ry, a -
 ear - ly. A - wake up, a - wake up, my glo - ry, a -
 wake right ear - ly. *ff* A - wake, a - wake up, my glo - ry, a -
ff Full.
Ped. to Gl.

wake, a - wake, a - wake up, my glo - ry, a - wake, .. a - wake, ..
 wake, a - wake, a - wake up, my glo - ry, a - wake, a - wake, ..
 .. wake, a - wake, .. a - wake .. up, my glo - ry, a - wake, .. a - wake, ..
 .. wake, a - wake, a - wake up, my glo - ry, a - wake, .. a - wake, ..

lute .. and harp.
 lute .. and harp.
 lute .. and harp. *mf*
 lute .. and harp. I will give thanks to Thee, O Lord, .. a - mong the
Sw. *p*

[illegible]

Thee a-mong the na - tions.

Thee a-mong the na - tions.

Thee a-mong the na - tions.

Thee a-mong the na - tions.

mf soft 8 ft. *molto rit.*

Andante. *TENOR SOLO.* *p*

Andante. For Thou, . . Lord, art good . . and gra - cious:

p Sw.

Ped. soft 16 ft. coupled.

cres.

and . . of great mer - cy, and . . of great mer - cy un - to all, un - to

cres.

all them that call up - on . . Thee, for Thou, Lord, art

p

Ped.

good and gra - cious: and of great mer - cy, and of great

pp *cres.*

mer - cy un-to all them, un-to all them that: call up -

f *dim.* *p* *cres.*

- on Thee, For Thou, Lord, art good and gra - cious.

più lento. *pp* *più f* *colla voce.* *dim.* *pp* *f Gl. & Sw.*

Ped. *col Ped.*

Allegro. Full. *ff*

O give thanks un-to the Lord, for

O give thanks, O give thanks un-to the Lord, for

O give thanks, O give thanks, O give thanks un-to the Lord, . . for

O give thanks, O give thanks, O give thanks, O give thanks un-to the Lord, . . for

Allegro.

mf

He is gra-cious, and His mer-cy en-dur-eth for ev-er, O give

He is gra-cious, and His mer-cy en-dur-eth for ev-er,

He is gra-cious, and His mer-cy en-dur-eth for ev-er,

He is gra-cious, and His mer-cy en-dur-eth for ev-er,

mf reduce.

cres.

thanks, O give thanks, O give thanks un-to the Lord, for

mf O . . give thanks, O . . give thanks, O give thanks un-to the Lord, for

mf O . . give thanks, O . . give thanks, O give thanks un-to the Lord, for

mf O give thanks, O give thanks, O give thanks un-to the Lord, for

cres.

He is gra-cious,

He is gra-cious,

He is gra-cious, and His mer-cy en-

He is gra-cious, and His mer-cy en-dur-eth for ev-er, for

f

and His mer - cy en - dur - eth, His

and His mer - cy en - dur - eth, His mer - cy en - dur - eth, His

dur - eth for ev - er, for ev - er, His mer - cy en - dur - eth, His

ev - er, His mer - cy en - dur - eth, His mer - cy en - dur - eth, His

mer - cy en - dur - eth for ev - er, and . . His mer - cy en -

mer - cy en - dur - eth for ev - er, and . . His mer - cy en -

mer - cy en - dur - eth for ev - er, and . . His mer - cy en -

mer - cy en - dur - eth for ev - er, and . . His mer - cy en -

dur - eth for ev - er, for ev - er.

dur - eth, en - dur - eth for ev - er.

dur - eth, en - dur - eth for ev - er.

dur - eth for ev - er, for ev - er.

dim. rit. mf

dim. rit. mf

dim. rit. mf

dim. rit. mf

dim. rit. mf

CENTENARY OF MOZART'S DEATH.

A

MOZART CENTENARY

NUMBER OF THE

“MUSICAL TIMES”

EDITED BY

JOSEPH BENNETT

AND INCLUDING A

PORTRAIT OF MOZART

FROM THE BEST AUTHENTIC SOURCES, BY

Professor HUBERT HERKOMER, R.A.,

AS WELL AS NUMEROUS ILLUSTRATIONS OF SPECIAL INTEREST,

WILL BE ISSUED

ON SATURDAY, DECEMBER 5, 1891.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

At Messrs. Paterson's Subscription Concerts in Dundee, five in number, Mr. Manns's Orchestra appears twice, and among the solo artists are MM. Ysaÿe, Jean Géard, Stavenhagen, Schönberger, and Madame Sherwin.

When to this list are added the Promenade Concerts, conducted by Mr. S. C. Hirst, and the "Children's Messiah," it will be seen that the musical programme is both ample and interesting.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

A MEETING of subscribers interested in the formation of the proposed Scottish Orchestra was held on the 16th ult., when it was resolved to launch a joint-stock company to carry out the scheme of the promoters. The prospectus, memorandum, and articles of association were adopted, and a board of directors and other officials appointed. More than one speaker emphasized the desirability of cordial co-operation with existing musical organisations. The chief society referred to is, of course, the Glasgow Choral Union, an institution which has borne the brunt of the battle for little short of twenty years in the best interests of orchestral music. The Council of that Society was approached some months ago with a view to settling a basis of co-operation, but for good and sufficient reasons which then existed nothing practical resulted from the conference, though sympathy was expressed in favour of the proposed new scheme. The chairman of the meeting under brief notice stated, by the way, that to ensure success a capital of at least £50,000 should be secured. Of this amount £22,000 has already been subscribed, and the directors are hopeful that the balance can be raised before any serious outlay is incurred. An orchestra of eighty performers is aimed at, the headquarters would be in Glasgow, and during a season of twenty-six weeks concerts might be given in all the leading Scotch towns.

Meanwhile the Glasgow Choral Union, which had undertaken responsibility before the conference just referred to took place, has sent out its prospectus. Amongst other matters of no mean interest it is gratifying to note that the guarantee fund—£4,101—is the largest on record, and augurs well for the success of this the eighteenth series of concerts. Encouraged, moreover, by the large measure of support during the past season, the committee has decided to strengthen the string contingent of the orchestra by the addition of eighteen performers, making a total band of nearly ninety executants. The strings are distributed as follows—viz., fourteen first violins, fourteen seconds, ten violas, nine violoncellos, and nine double basses. Many old friends return as members of the orchestra, which will again be led by Mr. Maurice Sons. Mr. August Manns will also have a cordial welcome, so, likewise, Mr. Joseph Bradley, who has given so much satisfaction as a choral conductor. The list of solo artists includes Mesdames Fillunger, Clara Samuël, Belle Cole, Henschel, Marriott, Fanny Davies, and Adelina de Lara; Messrs. Edward Lloyd, McKay, Lely, Henschel, A. Black, Foli, Mills, Ysaÿe, César Thomson, Joachim, Piatti, Schönberger, Lamond, and Sapellnikoff. Unusual care has been bestowed upon the orchestral programmes, which will, *inter alia*, comprise Beethoven's Choral Symphony, the same master's Violin Concerto, his No. 5 Pianoforte Concerto, Paganini's Fantasia for violin, the Overtures to "Tannhäuser," "Parsifal," and the "Magic Flute," Haydn's "Oxford," Mozart's "Jupiter," and Schumann's "Rhenish" Symphonies, Couder's Romance in A flat, Hiller's Scherzo in A minor, MacCunn's "The Ship o' the Fiend," and Gluck's ballet airs from "Orpheus and Eurydice." The choral works have already been referred to in THE MUSICAL TIMES—viz., Berlioz's "Faust," Handel's "Messiah," Mendelssohn's "Hymn of Praise," and Mr. MacCunn's new dramatic Cantata "Queen Hynde." It ought to be mentioned that at the Guarantors' meeting, held on the 18th ult., the season's arrangements were regarded with singular satisfaction.

The thirty-eighth season of the City Hall Saturday Evening Concerts was inaugurated on the 19th ult., when the vocalists included Madame Amy Sherwin and Mr. Durward Lely.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Tonic Sol-fa Jubilee was commemorated on the 17th ult. at the Y.M.C.A., and Messrs. J. S. Curwen, McNaught, Griffiths, and others, who have been for a long period prominent in the movement, delivered addresses. There was also vocal and instrumental music by the students of the Institute of Music, but the number of the general public present must have been disappointing to the promoters as compared with that of the crowd of past and present students of the establishment just named. The latter has done a large amount of excellent work for many years, under Mr. Sydney Hardcastle, who also had the arrangements in hand for the Jubilee gathering.

The two leading local orchestral Societies are once more at work, the Liverpool under Mr. A. E. Rodewald, and the Armonica under Mr. C. Cafferata. A new Choral Society has been formed at St. Michael's, with Mr. T. C. Jones as Conductor; and Mr. John Ross has been asked to resume the direction of the Wallasey Musical Society, which he had to abandon the year before last. At Runcorn three Concerts are announced by the resident organisation under Mr. Humphreys, and, as a pendant to the Liscard subscription evenings, Messrs. Heinecke and Argent announce four similar Concerts at West Kirby. At Wigan the excellent Concerts organised last year by Mr. J. W. Potter have had to be abandoned for want of support.

A new pavilion has been opened at Rhyl and an orchestra of forty performers is at present fulfilling a short engagement under Mr. Edward de Jong. The latter is said to have signed an agreement for a three years' conductorship with the Pier and Pavilion Company. A similar undertaking at Llandudno, where Mr. Rivière is the *chef*, has proved eminently successful during several seasons past. At the first-named seaside resort the Church Congress meets this month, and will, among other things, discuss music. The great event of the district, will, however, be the Eisteddfod of 1892.

The first meeting, after the recess, of the Liverpool Musical Club, took place on the 19th ult., there being a good muster of members. In allusion to the recent elimination of the musical profession from the conditions of the teachers' registration bills, congratulations were exchanged. The first action taken in regard to this matter is stated to have been that of the Liverpool professorate, which was set in motion by the club in question. Dr. W. H. Hunt, the president of the year, occupied the chair on the 19th. For the next two meetings respectively, Mr. Carl Courvoisier has undertaken to arrange for a performance by the Schiever Quartet and a discussion on "Temperament" to be initiated by himself.

One of the largest organs hereabouts—namely, that of Ormskirk Parish Church—is being fitted with the Hope-Jones electric attachment. The original experimental instrument in St. John's Church, Birkenhead, still continues to attract the attention of visitors.

The first Concert of the Liverpool Philharmonic Society falls on the 13th inst., but up to the period of writing no news is to hand further than the scanty details already given in this column. The artists engaged are Miss Macintyre and Mr. Paderewski.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

THE weather has been so unfortunate that the Concerts given at the Botanical Gardens have had even less success than in previous summers. A very great pity, for during the outdoor months scarcely any other good music is to be heard here, and the finances of the Horticultural Society are not capable of bearing much additional strain.

We are, however, now looking forward to a superabundance of song in our Concert-rooms. So far, with respect to Sir Charles Hallé's season, we know, beyond the announcement that, as usual, he will commence work on the last Thursday in October, little further than that the performance of Dr. Hubert Parry's "Judith" is still in contemplation, as well as that Schumann's "Paradise and the Peri" may be repeated. But of far more interest than

this last intimation is the hope excited that somewhat long and important selections from two of Wagner's operas may be undertaken. We should be grateful to Sir Charles could he vouchsafe us the complete works, which here we have no other means of hearing. Some years ago Gluck's operas were recited on his platform, and the musical presentation of the masterpieces of the Bayreuth *répertoire* could not fail to draw immense audiences, and to still further increase the celebrity of our Thursday evening festivals.

Mr. de Jong will give up the alternation of star and cheaper popular Concerts, and essay again his twenty Subscription meetings, as of old. Mr. Lane vastly enlarges his scheme; and for his Wednesday evening gatherings has secured some of the best talent with a judicious mixture of the most promising of our local vocalists. The general adoption of a mid-week holiday demands some special catering for the large number of people set at liberty, and Mr. Lane has been wise in seizing the opportunity thus offered.

On the Saturday evenings there will be still great rivalry, for in addition to Mr. de Jong's Concerts Mr. Cross will meet his friends at the Association Hall and Mr. Barrett will continue his attractive speculations at the large St. James's Hall, at which he announces the frequent appearance of the orchestra which assisted at only one of last winter's entertainments. Attention has been carefully, and perhaps not altogether legitimately, called to the first public appearance of "a new tenor," as of one who has forsaken the medical for the musical profession. Mr. Gordon Fletcher possesses a young, unformed voice of fair range, but of a quality that may be improved by long and judicious training. The prudence of the change he has made remains to be shown.

At the theatres we are enjoying the visit of the Carl Rosa Company, and have had two performances of Henschel's incidental music to "Hamlet," written for Mr. Beerbohm Tree's performance. But until a fairer and more complete rendering is possible in the Concert-room no reliable opinion may be formed of the merits of that which suffered from insufficient means of interpretation as well as from the weariness caused by the very long intervals between the acts, and the consequent impatience of an audience kept from 7.15 till 11.30.

But the most hopeful thing I have to record is that the Manchester School Board has, at last, added instrumental music to its long list of technical subjects; and on the 15th ult. 150 children of both sexes, in three classes, commenced the study of the violin, under Mr. Carl Courvoisier's direction. The number of applicants is, however, so great that arrangements are in progress for the starting of three additional classes under the same guidance. Dr. Hiles has guaranteed the finding of the money; but there is a hope that the Technical Instruction Committee of the Corporation may relieve him of the responsibility now that the popularity of the undertaking is evident. What this, however, may lead to it is impossible to foresee: but the gradual formation of a large body of properly drilled young violinists must tend to the good of music all round. And it is devoutly to be desired that, as the Manchester School Board has been bold enough to take the initiative in placing instrumental music among the list of subjects included in our national code, so the Manchester Corporation may be equally independent of routine, and at once declare its intention to foster and encourage a branch of art so long neglected in this country.

MR. GATEHOUSE'S annual Recital at the Birkbeck Institution, on the 2nd ult., was a remarkable performance, if merely on account of the fact that only a few days prior to the Recital he unfortunately met with a very serious street accident; but notwithstanding his disabled condition, he accomplished his task in a manner that was evidently to the entire satisfaction of a numerous audience, and greatly to the enhancement of his reputation as a violinist. The programme included Beethoven's Romance in F, Ballade and Polonaise of Vieuxtemps (which the audience insisted upon encoring), and the "Kreutzer" Sonata, which was undoubtedly the piece of the evening and met with a splendid reception. Mr. Alfred Izard presided at the pianoforte throughout and materially assisted in the

successful rendering of the various solos and duets. Some pretty part-songs were sung by Masters Dearden, Cooper, Dalton, Wells, and Newton.

A COMMITTEE has been formed to establish a memorial to the late Gustave Libottot, principal professor of the violoncello at the Guildhall School of Music from the foundation of that Institution. It is proposed that this should take the form of a scholarship for violoncello students, to be competed for annually at the Guildhall School, and it is hoped that the many friends of the late talented artist will, by their hearty support, enable the scheme to be carried to a successful issue. Subscriptions may be sent either to the hon. secretary and treasurer, Mr. R. J. Burns, 59, Strand, or to the bankers of the Fund, Messrs. Coutts and Co.

THE South London Choral Association and Institute of Music held its inaugural meeting at the Institute, on the 29th ult., Dr. Turpin in the chair. The evening's proceedings were enlivened by a programme of music contributed by professors and students. The prospectus of the classes in all departments of musical art shows considerable enterprise and a desire to offer the advantages of the best instruction in all sections. The series of Concerts to be given during the season will be supplemented this year by some Dramatic Recitals given by Mr. Charles Fry.

THE class work of the Bow and Bromley Institute commenced on the 28th ult., and the syllabus for the first half of the session shows no less attractive and useful a series of subjects than heretofore, science, literature, and music walking hand-in-hand. That many avail themselves of the privileges and advantages of the Institution is shown in the fact that the students last session numbered 1,582. In addition to the educational scheme, a number of attractive entertainments are to be given, among which Mozart's Requiem, in commemoration of his death, and Haydn's "Creation" are promised.

THE Gravesend and Milton Choral Association has issued the prospectus of the fourteenth series of Concerts to be given in the New Public Hall, Gravesend. The first Concert will take place on the 21st inst., the oratorio of the "Creation" being selected for the occasion. Handel's "Samson," a miscellaneous Concert, and Sullivan's "Golden Legend" are also to be given. The Association has been doing good work in the past, and the enterprise displayed in the arrangements is encouraging for the cause of choral music.

As a necessary consequence of the passing of the new American Copyright Act, enabling composers and proprietors of musical compositions to establish a copyright of their works in the United States of America, Messrs. Novello, Ewer and Co. have undertaken the sole agency in America for the sale of the copyrights of several of the chief firms of English music publishers, and these will be on sale at their American branch house in New York.

MR. CHARLES FRY will give during the season a series of Dramatic Recitals at the Hampstead Conservatoire, including "Hamlet," with music specially written by Berthold Tours; "Merchant of Venice," with Sir Arthur Sullivan's Incidental Music; and "As you like it," with music by Arne, Bishop, Tours, and Henry Gadsby. The first-named play will be given on the 7th prox.

REVIEWS.

De Profundis (Psalm cxxx.). Set to music for Soprano Solo, Chorus, and Orchestra. By C. H. H. Parry. [Novello, Ewer and Co.]

In adding to the many settings of the 130th Psalm "De Profundis clamavi ad te Domine," Dr. Parry has not only asserted his own claim to consideration as a composer of eminence, but he has also taken stand as a typical English musician. He has arranged his music so that it is practically in twelve-part writing throughout, though not always for a choir of twelve voices. The opening chorus is for three choirs of four parts each; the second chorus, "Sustinuit anima mea," is for two choirs of six voices each, resolving in the double fugue at the end into

three choirs. In the soprano solo "A Custodia," the chorus is for four choirs of three parts each, and in whatever variety the composer has chosen to deal with his twelve-part chorus, he has been in every way successful. The voice parts are in all cases melodious, a culminating point of beauty and ingenuity being reached in the final number, "Apud Dominum misericordia." The restrictions of counterpoint have in no way interfered with the charm and the depth of expression of the combined melodies and harmonies. The hand, head, and heart, which in the setting of Milton's ode, "Blest Pair of Sirens," united to so good an end, have shown in the setting of the "De Profundis" that these several and conjoined powers were not exhausted in that effort of genius. It would be quite possible to occupy a large space in describing in detail the various excellent qualities which distinguish this remarkable composition from the first note to the last. One especial feature will not fail to strike the musician who merely examines the score and hears with the mind alone, and that is the notable freedom with which the accompanying parts are treated. The ease and grace of the vocal parts are, if possible, surpassed by the facility which characterises the orchestral portion. This is the more noticeable as it indicates a point of departure which only the most skilful among modern musicians would have been bold enough to undertake. In works of this kind previously produced, many composers would have remained satisfied with the conquest of the difficulties of multifold part-writing, and would doubtless have been content with duplicating the vocal parts and intensifying their effect by the addition of instrumental tone. Dr. Parry has shown a desire not only to give due expression and dignity to his setting of the words, but also to augment the character of his treatment of these words by supplementing orchestral colouring to an already beautiful outline. He has been so far successful that he has produced the most able and brilliant work of the kind recently given to the world by any composer.

A Song of Judgment. Cantata. By C. Harford Lloyd.
[Novello, Ewer and Co.]

THE book of the words of Dr. Lloyd's Cantata, selected by the Rev. J. Powell Metcalfe, consists of a series of Scriptural passages chiefly from the book of the Prophet Habakkuk, in which the aspect of the Almighty in His dealings with men offers full opportunity for the construction of a series of complete detached reflections rather than such a whole as might be expected in a Cantata. The music bears evidence of considerable care in composition and is refined and polished to a degree. Each movement is well written and is intended to illustrate some portion of the main idea. Thus, after a Prologue for chorus of male voices, a baritone solo illustrates the Prophet's lament, and, following this, a finely written double chorus, descriptive of the "Awakening conscience," acts as a prelude to a tenor solo, the "Beginning of Mankind." In each of these sections there is much that shows both scholarship and musical feeling; but the latter quality is more fervently expressed in the chorus "Write the vision," in which the "Answer of the Lord" precedes a contralto solo and double chorus, indicative of the "Judgments of the Lord." A prayer for a soprano solo is a beautiful piece of writing, and the section "The Majesty of the Lord" includes one of the most noteworthy pieces of writing in the whole work. After a double chorus, "God came from Teman," there is a chorus with soprano solo in the form of a Passacaglia, a form which, as musical readers know, is closely allied to the ground bass and, inasmuch as a constantly iterated passage gives the composer full opportunity of showing his skill in the use of changeable harmonies and varied figures, it may be counted as a test of the fecundity of his imagination. There is a little similarity in the subject to one in the second chorus of the "Deutsches Requiem" of Brahms, but the treatment is special and individual. Although the Cantata contains an unaccompanied quartet, illustrating the "Confidence of Faith," and a final chorus and double fugue, "Trust in the Lord God," the excellence of the Passacaglia is not surpassed. The whole is a clever and scholarlike work, and if it is not remarkable for its originality, deserves attention for its ingenuity, out of which may be considered to arise its chief attractions.

Novello's Short Anthems, Nos. 28—37.

[Novello, Ewer and Co.]

CHOIRMASTERS will find in this instalment of a very useful publication some excellent material for the enlargement of their *répertoires*. No. 28, "Thou shalt show me the path of life," for Trinity or general use, by Alan Gray, is a charming little Anthem, written with some freedom of style. No. 29, "To Thee do I lift up my soul," by King Hall, suitable for Advent, is for soprano solo and chorus, and is extremely flowing and melodious. The name of Joseph Barnby will prove an excellent recommendation for the next number, "Beloved, if God so loved us." It is well worthy of the composer, and no more surely need be said. Mr. Barnby's Anthem, "The Lord is the true God," which comes next, is slightly longer and is very effectively written for soprano solo and chorus. No. 32, "Let the words of my mouth," by Hugh Blair, is certainly a short Anthem for it contains only thirty-nine bars, but the composer works through seven keys, and, what is more, without any vague or restless effect. This is a clever feat, but it is not one to be recommended for general imitation as it would not usually be accomplished with equal success. No. 33, "O most merciful," by J. W. Elliott, consists of an extremely expressive and melodious treble or tenor solo, repeated in chorus. No. 34, "The salvation of the righteous," by Charles Vincent, is an effective and musicianly little full Anthem for Saints' days or general use. No. 35, "Beloved, let us love one another," by Gerard F. Cobb, contains some capital part-writing within a small compass, and suggests the idea that the composer would have liked to have gone further. There are a few bars for bass solo. Mr. Cobb's "Arise, O Lord" (No. 36), for dedication or festival use, is bold and vigorous, the principal section being quite march-like. No. 37, "I will wash my hands," by Arnold D. Culley, is written in a generally pleasing manner for soprano solo and chorus.

Hand Gymnastics for the Scientific Development of the Muscles used in Playing the Piano-forte. By Ridley Prentice. Novello's Music Primers, No. 36.

[Novello, Ewer and Co.]

THE author states his aim to be to sketch out a course of gymnastics suitable for use in schools and classes. By a series of regulated exercises the various sets of muscles in the wrist, the hand, the fingers, and, to a certain extent, in the arm also, should receive due development. The works already in existence on the subject of training the fingers and wrists are sufficiently ingenious to command attention, but they do not wholly commend themselves to teachers as being able to bring about all that is requisite for perfect results. The present work has a distinct advantage over all preceding works, inasmuch as the exercises proposed are founded upon the natural position of the hands and fingers, and do not demand the aid of mechanical appliances. Modern piano-forte playing is the better for the help of regular preparation in the scientific training of the muscles which are called into use. By means of the directions given by Mr. Ridley Prentice and by the exercises for the arm, the wrist, the hand and its several parts, a more perfect control of the parts can be obtained. The process described is based upon common-sense views, and therefore deserves commendation. Each position is illustrated by a drawing of the hands taken from photographs, so that with pictures and the clear descriptions given the teacher may find no difficulty in instructing his pupils in these clever "Hand Gymnastics."

The Parish Choir Book. Nos. 71—75.

[Novello, Ewer and Co.]

IT is scarcely needful to remind our readers that the series of Church Compositions bearing the above title consists of settings, mostly simple in character, of the Morning and Evening Canticles. No. 71 contains a Magnificat and Nunc dimittis in E flat by King Hall, smoothly written throughout in 3-4 measure, and noteworthy for the attention paid to the correct accent of the words—a matter too frequently ignored by church composers. The next number contains the same Canticles set in the same key by George J. Kimmins, slightly bolder in style than the foregoing, perhaps because it is in quadruple time, but with no other points of divergence. No. 73 is a Te Deum in G by the late J. Tilleard, studiously unpretentious. The composer

reverts to an old and now generally discarded error in the pronunciation of the word "Sabaoth," but it can be easily corrected by bringing forward the first syllable into the previous bar. No. 74, a chant setting of the Benedicite in the usual 3 2 measure by Boyton Smith, may be commended in general terms. The chants are four in number, changing at the eighteenth and twenty-seventh verses and the Gloria. The last of the present series is a Jubilate in E flat, by the Rev. A. W. Hamilton-Gell, vigorous, effective, and modern in feeling. The composer should turn his attention to the other Canticles.

Praise to the Holiest. Motet for Soprano Solo, Chorus, and Orchestra. By Henry J. Edwards.

[Novello, Ewer and Co.]

DR. EDWARDS has selected his words from the poem entitled "The Dream of Gerontius," written by the late Cardinal Newman. He has taken the words independent of the text and has treated them as a Psalm of rejoicing divided into three sections. The first is a fine chorus with a short instrumental introduction. The second is a solo for soprano, the third a solo for the same voice with an outgrowing chorus. The homogeneity of the whole composition cannot fail to strike the reader. There is a distinct unity of idea throughout which brings with it a particular interest from first to last. The story to be told is one of praise and exaltation, and the impression the whole work created at its recent production at the Hereford Festival is that of satisfactorily attaining that aim without effort other than that of earnest endeavour.

FOREIGN NOTES.

WE extract the following interesting paragraph from the *Neue Zeitschrift für Musik*:—"There is still living, at Baden, near Vienna, the female servant who used to attend on Beethoven, and who is in fact still engaged in service at the identical house where the great master wrote his stupendous Ninth Symphony. The house is private property, and is occupied at present by an establishment of sempstresses. Some German artists recently visited the place and made the acquaintance of the somewhat rough-spoken old lady, who, however, must have been rather pretty in her youthful days. She remembers the 'uncouth, crazy musician' she used to wait upon very well. 'If people were not so dull,' she remarked to her questioners, 'they would be quite sure that none of the portraits that are about are like him. He never troubled about brushing his hair, and looked much fiercer and savage-like.' There is still preserved here the slip of paper whereon Karl Beethoven wrote the words, 'I must see you. Your brother Karl, house proprietor,' along with the composer's memorable reply: 'I called on you, but did not find you at home. L. van Beethoven, *brain proprietor*.' Some memorial tablet ought surely to be placed against a house so interesting to all music-lovers."

Two complete performances of Wagner's gigantic tetralogy "*Der Ring des Nibelungen*" were most successfully given during August and September at the Dresden Hof-Theater.

Professor von Helmholtz, of Berlin, the eminent authority on acoustics, who has rendered such important service also to the cause of musical science, celebrated his seventieth birthday on August 31, in excellent health, and amidst numerous tokens of esteem which greeted the veteran scientist from all parts of Europe. An official celebration of the anniversary is to take place on November 2, at Berlin, where, also, a Helmholtz Fund is just now being established for the purpose of awarding medals for distinguished services in the advancement of physical science. This fund, to which numerous foreign subscribers are contributing, already amounts to the sum of 45,000 marks.

A special performance of Mozart's seldom heard opera "*La Clemenza di Tito*" had been planned by the directors of the National Opera of Prague, for the 6th ult., the one hundredth anniversary of the Coronation of the Emperor, Leopold II., as King of Bohemia, and for which occasion Mozart's opera had been specially written. The performance was, however, prohibited by the authorities, for political reasons.

The Berlin Philharmonic Concerts will be again under the direction of Dr. Hans von Bülow, and are to commence on the 28th inst. The number of subscribers for the season is said to be exceptionally large this year.

The members of the Berlin Domchor, under the direction of Professor Albert Becker, are about to give a series of concerts of sacred music in some of the principal towns of the Fatherland.

On the occasion of a recent performance, at the Mannheim Hof-Theater, of Schiller's "*Turandot*," with incidental music by Vincenz Lachner, the veteran composer, now in his eighty-first year, conducted in person, and apparently in excellent health.

In view of the forthcoming centenary anniversary of the birth of the poet Theodor Körner, Count August Fries, of Moravia, has presented the Körner Museum at Dresden with the autograph manuscript of "*Leier und Schwerdt*" (set to music by C. M. von Weber, Gottfried Weber, and others), which was generally believed to be lost. The manuscript also contains some hitherto unpublished poems and a brief diary extending to a few weeks only.

The receipts at the recent Bayreuth Festival amounted to £24,000, and nearly if not quite covered the expenses, including £16,000 for the production of "*Tannhäuser*." The theatre was completely filled at every performance, and the average receipts were £1,280. As in previous years, a number of conductors of German military bands had been sent to Bayreuth, at the instance of the Emperor, to witness the performances.

Anton Bruckner, the well-known Viennese composer, has been created a doctor *honoris causa* by the Philosophical Faculty of the University of Vienna.

Mr. Goring Thomas's opera "*Esmeralda*" was performed, with a German version of the libretto, on August 26, at the Krollische Theater of Berlin, and met with a very good reception. The principal parts were given by the following artists—viz., Herr Emil Götze (*Phabius*), Fräulein Proske (*Esmeralda*), and Herr Bussard (*Gringore*). Capellmeister Gille conducted a fairly good performance. A sympathetic notice of the event, written by Herr Lessmann, of the Berlin *Allgemeine Musik-Zeitung*, dwells upon the melodiousness of the work, and especially praises the great skill displayed by the composer in his orchestration, and the general artistic earnestness pervading the score. Amongst the especially effective numbers the critic mentions the chorus of mendicants in the first act, the romance, with chorus, of *Esmeralda* in the second, and, above all, the grand love duet in the third act. The libretto, on the other hand, has not found much favour in the eyes of the Berlin critics generally.

Dr. Wilhelm Langhans has undertaken the provisional directorship of the Scharwenka Conservatorium, of Berlin, he having been for a number of years one of the senior professors of that excellent Institution. Herr Xaver Scharwenka is likely to make a prolonged stay at New York, where he has just opened a Musical Institute similar to that in the German capital.

Professor Heinrich Hofmann, the well-known German composer, has been elected a member of the Senate of the Berlin Royal Academy of Fine Arts.

A memorial has just been erected over the grave, at the Jerusalem Cemetery, of Berlin, of the late Wilhelm Taubert, whose death we announced at the beginning of the present year.

A comic opera in three acts, entitled "*Die drei Wahrzeichen*," is shortly to be brought out at Stettin, under the direction of the composer, Capellmeister Kraft-Lortzing, a grandson of the composer of "*Czar und Zimmermann*."

Frau Rose Sucher has become a permanent member of the Berlin Opera, her contract with the Hamburg Stadt-Theater having expired. The lady appeared for the first time this season last month at Berlin in the character of *Isolde*, Herr Gudehus being the *Tristan*.

Johann Strauss's operetta "*Ritter Pazman*" will be amongst the novelties to be produced this season at the Imperial Opera of Vienna. There are also in preparation here M. Massenet's new opera "*Werther*," and Signor Mascagni's "*Amico Fritz*." The titular part in Massenet's new work is to be created by M. Van Dyck, who will study it with the composer during his present stay in the French capital.

It is stated in well-informed quarters that Madame Materna will be succeeded in the part of *Kundry* in next year's "Parsifal" performances by a young Swedish artist, Madame Ellen Gulbranson, who created the part of *Sieglinde* at Copenhagen in the Danish language some few months since. She is a pupil of Madame Marchesi, and made her operatic *débüt* only some two years ago.

A new theatre is to be built at Salzburg, the Municipality having already voted the necessary funds for the purpose. The present building, though venerable in its historical associations, is quite inadequate for present day requirements, as was sufficiently shown during the recent Salzburg Festival.

The foundation stone was laid, on August 26, at Helligoland, of a monument to be erected to Hoffmann von Fallersleben, the German poet, whose verses have been so frequently set to music by eminent composers of his country, as well as not a few of them by himself. Herren Emil Rittershaus and Robert Fischer, the originators of the monument, took part in the ceremony.

Leipzig and Cologne have to be added to the number of German towns where (last month) Mascagni's "Cavalleria Rusticana" has been performed; in both places, however, with but a moderate success.

The Paris Opéra Comique resumed its performances, after the recess, on the 1st ult., with M. Bruneau's "Le Réve." Amongst the operas to be produced here during the season are Massenet's "Manon," "Chevalerie Rustique," a French version of Signor Mascagni's much talked-of opera; and Léo Délibes's posthumous operatic work "Kassia."

The birth centenary of Scribe, the famous French playwright and librettist, is to be celebrated in December next at the Comédie Française by a special performance of one of his plays. Scribe was born at Paris on December 24, 1791.

A new opera by M. Bourgault-Ducoudray, entitled "Tamara," the libretto from the pen of M. Louis Gallet, is to be brought out at the Paris Grand Opéra as the last novelty to be produced by the present directors before the expiration of their contract.

Two French operatic versions of Shakespeare's "Much Ado about Nothing" have lately been submitted to M. Carvalho, the director of the Opéra Comique. One of them has for its composer M. Puget, while the composer of the other is M. Salvayre. It remains to be seen which of these rival settings of "Beaucoup de Bruit pour Rien" will be accepted for performance at the Institution in question.

The Bruxelles Théâtre de la Monnaie re-opened on the 5th ult. with Gounod's "Roméo et Juliette," Madame de Nuovina and M. Lafarge in the principal parts. Amongst the works performed since at the Institution referred to, were "La Basoche," "Robert le Diable," "Faust," and "Mireille." Wagner's "Siegfried" will also be again produced here. The only novelty at present announced is M. Bruneau's "Le Réve."

Some interesting performances are announced to take place in the course of the present season at the Paris Odéon, under the management of M. Porel. These are a prose version of Shakespeare's "Othello," with important incidental music from the pen of M. Henri Maréchal; Goethe's "Faust" (prose and verse), likewise with musical numbers interspersed; and Michael Beer's drama, "Struensee," with the very fine music written to his brother's play by Meyerbeer.

An ably written volume, entitled "De la Musique en France depuis Rameau," has just been published in Paris (Calman Lévy), the author being M. Arthur Coquard.

M. Bertrand, the coming director of the Paris Grand Opéra, announces his intention to institute a class of instruction for choristers, analogous to the one already existing in connection with the *corps de ballet*, and from which the ranks of the active choristers can be recruited as necessity requires. The idea is doubtless a very good and practical one.

A new two-act opera by M. Henri Maréchal, entitled "Ping Sin," has been accepted for performance during the winter at the Paris Opéra Comique. The libretto is from the pen of M. Louis Gallet, founded upon a novel by the same author, the subject of which is a Japanese love story. Another Japanese subject is dealt with in an opera "Madame Chrysanthème" (founded upon Pierre Loti's novel), upon the composition of which M. Messager is just now engaged.

At the Royal Theatre of Antwerp, which re-opens on the 6th inst., M. Massenet's opera "Hérodiade" is to be revived during the season, while M. Bruneau's "Le Réve" will be amongst the novelties. Other performances announced are those of "Lohengrin," "L'Etoile du Nord," and "Lakmé."

M. Ambroise Thomas celebrated the eightieth anniversary of his birth on August 8 last. In an interesting article devoted to this event by the Berlin *Vossische Zeitung*, that journal says *inter alia*: "M. Thomas's career furnishes another illustration of the well-known fact that nineteenth century operatic composers will, nearly every one of them, be known to posterity by one masterpiece only. Thus, Gounod created his 'Faust,' Bizet his 'Carmen,' Nicolai his 'Merry Wives of Windsor,' and so forth. Thomas, on the other hand, will be known to future generations as the composer of 'Mignon,' although he has written some quarter of a hundred operatic works besides, and notwithstanding also the fact that his 'Hamlet' has perhaps met with as much favour in France as has the poetical figure of Goethe's creation, in the association with which Thomas's artistic individuality has manifested itself in so marked a manner and with so peculiar a charm."

"Lohengrin" was successfully produced, on the 16th ult., at the Paris Grand Opéra, amidst the noisy protests of a crowd of hired "patriots" outside, and some feeble attempts at a disturbance inside the theatre, which, however, were speedily suppressed. These demonstrations were repeated, in a somewhat modified form, on the repetition of the performance of Wagner's work on the 19th and 21st ult., with a similar result; and thus, thanks to the firmness and tact shown on this occasion by the authorities, "Lohengrin" may be said to have been at last fairly launched in the French capital. The interpretation of the work, under the direction of M. Lamoureux, is described as an excellent one. M. Van Dyck appeared as the *Knight of the Swan*, Madame Caron as *Elsa*, Madame Fierens was the *Ortrud*, M. Renaud the *Telramund*, and M. Delmas the *King*. The opera has been mounted in a magnificent manner.

The first prize of 200 francs, a gold medal, and a diploma, which the Société des Trompes de St. Hubert at Vichy had offered for the best Fantasia for six French horns, was awarded to Professor H. Kling, of Geneva, for his Fantasia Concertante "A travers Bois, Prés et Sillons."

A new opera entitled "Maruzza," by the Maestro Paolo Frontini, the libretto by Luigi Capuana, is in course of preparation at the Dal Verme Theatre, of Milan.

A series of *romanzas* and other songs from the pen of Pietro Mascagni is about to be published, with a German version of the text, at Vienna and Leipzig (Weinberger).

The Teatro Argentina of Rome has found a new impresario in the Marchese Gino Monaldi, who will carry on the management without any subvention from the Municipality. Amongst the operas to be performed during the season are mentioned Meyerbeer's "Roberto," Auber's "Masaniello," Mozart's "Le Nozze di Figaro," and Gounod's "Roméo et Juliette," the latter for the first time in the Italian capital.

It is stated in Italian journals, with some show of authority, that Verdi has already completed three acts of his new comic opera "Falstaff," and that there is every probability of the work being produced in the course of next spring. It is added that Mlle. Sigrid Arnoldson will probably be chosen to create the principal female part in the opera.

The coming season at the La Scala of Milan will be inaugurated with Wagner's "Tannhäuser," Signor de Negri to be the titular hero, and Herr Reichmann, of Bayreuth celebrity, the *Wolfram*. At the Teatro Regio, on the other hand, the poet-composer's "Die Walküre" is in course of being mounted. At the Pergola Theatre, of Florence, a new opera, "Tilda," by the Maestro A. Cilea, is to be shortly brought out, and another new operatic work, entitled "Farnese," by the Maestro Costantino Palumbo, is in course of preparation at the Costanzi Theatre, of Rome.

According to *Il Trovatore*, Signor Sonzogno, the enterprising music publisher, has rented the Pergola Theatre, Florence, for five years, and proposes to mount at that stage Signor Mascagni's new opera "Amico Fritz," the first three performances of which are to be given to a privately invited audience.

All the leading opera houses of Russia recommenced their performances last month. The Imperial Opera of St. Petersburg re-opened with Glinka's "The life for the Czar," the same work having been chosen for the opening performance of the Moscow Opera. At Warsaw the newly-built Grand Theatre inaugurated its season with Boito's now seldom heard opera "Mefistofele," which was to be followed by Gounod's equally neglected "La Reine de Saba" and Mascagni's "Cavalleria Rusticana."

The San Marino Theatre, at Buenos Ayres, was completely destroyed by fire on the 1st ult. The fire broke out during a performance of the "Tomba" Italian Opera Company, without, however, involving any loss of life.

Rubinstein, although now practically retired from his public career as a pianist, played to an enormous audience last month at Tiliis, the receipts of the Concert being handed over by the eminent virtuoso to the Conservatoire of the town. The programme included Beethoven's Sonata (Op. 111), Schumann's "Fantasie-tücke" and "Carnaval," and pieces by Chopin, Liszt, and the pianist-composer himself.

The forthcoming centenary of the death of Mozart is to be commemorated at the Imperial Opera of Vienna with a performance of the seven great operatic works of the master, and in addition thereto of such historically interesting early productions as "Bastien und Bastienne" (1768) and "La finta giardiniera" (1775). A similar series of performances is also in course of preparation at the Royal Opera of Dresden.

The centenary of the composition of the "Marseillaise" is to be celebrated in a special manner next year (April, 1892). A committee, of which President Carnot is the honorary chairman, and all the Ministers of State are members, has been formed, for the purpose of arranging the details, at Choisy le Roi, where the remains of the composer of the National Hymn, Rouget de Lisle, are buried.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ASPIRANT.—There is no standard; the charge depends upon circumstances, and the position of the teacher.

G. W. L.—It is not yet published.

J. J. F. K.—Leave the swell shutters open that the reeds, &c., may be subject to the same atmospheric influences as those of the Great and Choir Organs.

MANTZ.—You had better advertise in THE MUSICAL TIMES.

NORTHGATE.—Thanks for your note. The name of the composer should have been printed *Ilse not Lees*, in the notice of the Madrigal, "Take, O take those lips away," in the September number.

SUBSCRIBER, KASHMIR.—The violin should be held tightly by the chin, so that it will be in a horizontal position without being held by the left hand. To effect this a chin-rest should be used—that consisting of two narrow pieces of ebony is the best. In shifting from the upper part of the violin the first finger should be kept down tightly, the other fingers being raised; the instrument in the meantime held firmly with the chin and not with the hand. At no time should the violin be grasped tightly with the left hand.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ADELAIDE.—The large attendance at the last Concert given by Sir Charles and Lady Halle, with Mlle. Fillunger, on August 21, in the Town Hall, gave evidence of the appreciation of the Adelaide musical public of true art. The Concert included Beethoven's Sonata Pathétique, Grieg's "Norwegian Bridal Procession," and one of Weber's well-known pieces. Lady Halle's contributions were the Andante and Finale from Mendelssohn's Concerto in E, a Larghetto by Nardini, the D minor Sonata by Mozart, Vieuxtemps's Reverie

in E flat, and his Caprice, founded on the popular "St. Patrick's Day," for which an enthusiastic encore followed, Lady Halle playing her ever-welcome Wieniawski's Mazurka in response. Not the least of the attractions of the Concert were the songs of Mlle. Fillunger. These Concerts have been largely patronised, and Sir Charles and Lady Halle have found the warmest welcome in Adelaide.

BRIDLINGTON.—On Friday, the 11th ult., at All Saints' Church, Rudstone, an Organ Recital was given by Dr. Roberts, Organist of Magdalen College, Oxford. The instrument has four manuals, with electric action, and reflects the greatest credit upon the builders, Messrs. Wordsworth and Co., Leeds. It is the gift of Mr. A. Bosville, of Thorpe Hall, Bridlington. The Recital was much appreciated by a large and select assembly.

CORK.—The opening of the fourteenth session of the Cork School of Music took place on the 15th ult. The premises on the Grand Parade, in which the business of the school has been hitherto conducted, have been exchanged for a larger building, No. 8, Morrison's Quay. A considerable sum has been expended by the Managing Committee in improving their new premises, and all the appointments are of the most elaborate character, including spacious class-rooms capable of accommodating a much larger number of pupils than the restricted space at the former building would allow. Cork is the only city in Ireland which contains a school of this nature supported by the city rates.

DARTFORD.—On the 16th ult. a vocal and instrumental Concert was given at the Conservative Club to a numerous audience. Miss Ada Loaring, Mr. J. Millbourne, and Mr. George Schneider were engaged as vocalists. Mr. C. J. Wilson played a couple of mandolin solos, and Mr. H. Squires, of Maidstone, proved a most efficient accompanist.

DERWENT.—The eighth annual Festival of the Derwent Church Choral Union was held in St. Michael's Church, Worlington, on Thursday, the 10th ult. The voices numbered 300; the choirs fourteen. Mr. P. T. Freeman, of Keswick, was the Conductor.

MELBOURNE (AUSTRALIA).—The members of the Liedertafel, at a special general meeting held at their rooms on August 6, unanimously elected Mr. Henry John King as their Conductor, and on the motion of Mr. Marshall, the whole choir, with the president (Colonel Turner) and vice-president (the Baron von Mueller), repaired to the Masonic Hall—where Mr. King was conducting the final rehearsal for the great Choral Concert—to congratulate him on his appointment. The announcement was received with loud cheers.

NANTWICH.—The annual Festival of Choirs connected with the Church Choir Association took place in the Parish Church, on Thursday, the 10th ult. There were sixteen choirs represented, making a total of 395 voices. The service was very well sung, the words in the Psalms being unusually distinct. The Anthem was "This is the day" (Turle). The Conductor was the Rev. C. Hylton Stewart, and Mr. Arthur J. Smith, Organist of the Church, was at the organ.

PERTH (WESTERN AUSTRALIA).—The Concert of the Musical Union took place on August 15, under the conductorship of Mr. A. P. Hensman. The programme was a miscellaneous one, and included in the first part, portions of the choral and solo parts of *Elijah*, and in the second part selections from some other works which the Society has already performed. The Union consists of about one hundred and forty performing members, and of these twenty act as an orchestra. In the past the works performed have included *The Messiah*, *Creation*, *Elijah*, *Hymn of Praise*, *Acis and Galatea*, *Israel in Egypt*, Rossini's *Stabat Mater*, &c., and the next to be taken in hand will be *St. Paul*.

PORTSMOUTH.—On the 12th ult. Mr. Albert Mellor (Assistant-Music-master at Eton College) gave two Organ Recitals on the fine organ in the Town Hall. Messrs. Rowe and Howard, of Eton College Choir, were the vocalists, and the violinist at the evening Recital was Miss Kathleen Thomas. The programmes were made up from the works of Bach, Handel, Haydn, Rossini, Lemmens, Elvey, Vieuxtemps, Baliste, Beethoven, and Wagner, and the several pieces were well received.

ORGAN APPOINTMENTS.—Mr. Harold E. McKinlay, Organist and Choirmaster to Colebrook Row Presbyterian Church.—Miss Beatrice Radcliffe, to St. Mary's Church, The Boltons, South Kensington.—Mr. Normandale, Organist and Choirmaster to St. John's, Needham Market.—Mr. W. Lane, to North Tawton Presbyterian Church.—Mr. Edwin N. Taylor, to St. James Church, Exeter.—Mr. C. H. Duffield, Organist and Choirmaster to St. Michael and All Angels, North Kensington.—Mr. George T. Pinches, to St. Barnabas, Kentish Town.—Mr. Ernest E. Bedford, Organist and Choirmaster to the Cathedral, Barbados, West Indies.—Mr. J. A. Rodgers, Organist and Choirmaster to St. Barnabas Church, Sheffield.—Mr. E. H. Thorne, Organist and Choirmaster to St. Anne's Church, Soho.—Mr. Hubert F. R. Walton, Organist and Choirmaster to St. Mark's Church, Woodhouse, Leeds.

CHOIR APPOINTMENT.—Mr. Dan Jones (Tenor) to Exeter Cathedral.

MR. CHARLES FRY'S RECITALS.

DREAM OF JUBAL (Mackenzie—Bennett),
MERCHANT OF VENICE (Sullivan's Music),
ATHALIE, ANTIGONE, EDIPUS (Mendelssohn),
HAMLET (Music by Berthold Tours),
AS YOU LIKE IT (Music by Arne, Bishop, Tours, and Gadsby).

MR. CHARLES FRY can receive a few Private Pupils IN TOWN. Address, 1, Berners Street, W.

MESSRS. HANN'S CHAMBER CONCERTS.—

Sixth Series at Brixton Hall, on TUESDAYS, October 20, November 10, and December 1, 1891, at 8 p.m. Programme of first Concert: Quartet in E flat, Op. 44, No. 3 (Mendelssohn); Introduction and Polonaise, Op. 3, Piano and Cello (Chopin); Quintet in A minor, Op. 107 (Raff); Pianoforte Solos: Concert Study in D flat (Liszt) and Tarentella (Moszkowski). Vocalist, Madame Gene Henn.

THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

Two Lines	£ s. d.
Three Lines	0 3 4
For every additional Line	0 0 10
Half a Column	2 0 0
A Column	4 0 0
A Page	7 10 0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

SPECIAL NOTICE.

To insure insertion, Advertisements should reach the Office

NOT LATER THAN THE

TWENTY-THIRD

OF EACH MONTH.

MISS LOUISE CESTRIA (Soprano)

(Of the Royal College of Music, London).
For Oratorios, Concerts, &c., 45, Bridge Street, Chester.

MRS. GLOVER-EATON (Soprano)

(Worcester Festival).
For Concerts, Oratorios, &c., address, Stourport.

MISS ELEANOR FALKNER (Soprano)

(Of the St. James's Hall and Crystal Palace Concerts).
For vacant dates, Snow Hill, Wolverhampton.

MISS FUSSELLE (Soprano)

(Pupil of Madame Sainton-Delby, formerly her Assistant Professor,
Licentiate Artist of the Royal Academy of Music).
For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MADAME GERTRUDE POWNALL (Soprano)

Normanhurst, Didsbury, Manchester.
"Very successful. Sang difficult Spanish Bolero Song most artistic
manner."—*Manchester Courier*, August 15.

MRS. UPTON (Soprano)

15, Coltman Street, Hull. Concerts, Oratorios, &c.

MADAME ELIZA THOMAS (Contralto)

(Medalist, R.A.M., T.C.L., &c.).
For Concerts, Dinners, &c., special experience in Oratorio.
Zion House, Harlesden, London, N.W.

MR. C. WIGG FREDERICKS (Tenor)

(Of the Trocadero, Paris: Hereford Musical Festival, and Crystal
Palace Concerts).

"Mr. Fredericks has sung for me; I find he possesses a charming
tenor voice of good compass and pure quality, which he uses to great
advantage, particularly in oratorio music."—*CHARLES GOWSON*.
"I have placed your name on the list of those tenor vocalists whom
I consider worthy of an occasional engagement at our very best class
of concerts."—*AGUST MANN*.

"Mr. Fredericks' fine and sympathetic voice held the close attention
of an appreciative audience."—*Paris Morning News*.

"Deeper and deeper still" and "Sound an alarm" were performed
by the English tenor singer in a masterly and finished manner, being
heartily and deservedly recalled after each performance."—*Frankfurter
Zeitung*.

"Mr. Fredericks displayed a resonant voice and cultured style."—*Standard*.

"The purity and fullness of his voice are well adapted to sacred
festival work."—*The Times*.

"Mr. Fredericks has an excellent voice and finished method."—*Birmingham Daily Mail*.

"The vocalist was Mr. C. W. Fredericks, a well-known and highly-
capable tenor."—*Bristol Mercury*.

"Mr. Fredericks has a tenor voice of great compass and beautiful
quality."—*Scottish Border Advertiser*.

"His singing was characterised by great taste, ease, and faultless
purity of tone."—*Royal Cornwall Gazette*.

"His voice is remarkably adapted to religious music, and his singing
throughout bore the unmistakable stamp of artistic superiority."—*Jersey Press*.

Address, 218, Trinity Road, Wandsworth Common, London, S.W.:
or, The Cathedral, Lichfield.

MR. G. F. EMILE (Baritone)

Concerts, At Homes, Dinners, &c.
For terms and vacant dates, 71, Hopton Road, Streatham, S.W.

MR. ROWLAND HILL (Baritone)

Long Eaton, Nottingham.

"Mr. Rowland Hill is the possessor of a very fine Baritone Voice,
which he uses with admirable judgment and effect."—*JOHN H. GOWER*,
Mus. Doc., Oxon.

MR. WILLIAM RILEY (Baritone Vocalist)

For Oratorios, Concerts, &c., Huddersfield.

MISS HILDA MEREDITH (Violinist)

(Medalist, R.A.M.) (Pupil of the late M. Sainton).
For Concerts, At Homes, &c., Address, 40, Sheen Park, Richmond.

MRS. ARNOLD LAW (Soprano) (Pupil of Pro-
fessor Marshall) is open to ENGAGEMENTS for Concerts.
Apply to Agate and Co., Church Street, Stoke Newington.

MISS ROSA HYDE (Prima Donna). At liberty
for Opera, Concerts, &c. 84, Charing Cross Road, W.C.

MR. BROUGHTON BLACK (Principal Baritone,
D'Oyly Carte's Opera Companies, formerly of St. Paul's
Cathedral Choir) is now available for special Church Engagements,
Grand or Comic Opera, Oratorio, or Miscellaneous Concerts. Address,
38, Mount Pleasant Lane, Upper Clapton, N.E.

MR. L. BALFOUR MALLETT, of the Royal
Choral Society's Orchestra (Violinist and Pianoforte Accom-
panist), Pupil of Messrs. Pollitzer and Fountain Meen, will be happy
to accept ENGAGEMENTS for Solos or otherwise, and post as
ORGANIST. Moderate fees.

Testimonial from Herr Pollitzer: "Mr. Mallett is perfectly com-
petent to fill the post of First Violin in any orchestra."—*London*,
October, 1886.

Criticism in the *Musical Times*, November, 1886: "Mr. Mallett
showed much skill in his two violin solos, 'Scene de Ballet' (De
Briot) and 'Air Varie' (Vieuxtemps)." 24, Beatrice Road, Fins-
bury Park, N.

Just Published.—"Reverie and Giga," for Violin and Piano. By
L. Balfour Mallett. Op. 24, 1 and 2. 2s. net. RIDGWAY and Co.,
10, Argyll Street, London, W.

VOCALISTS, RECITERS, &c., WANTED, for At
Homes and Concerts (5th season). Amateurs prepared and in-
troduced by arrangement. Artists provided. Stamped envelope,
Mr. and Mrs. Stanley Mayo, 22, Brunswick Square, S.E.

MUSIC AS A THERAPEUTIC.—ENGAGE-
MENTS desired, to play to invalids at their residences, by a
lady who has made it her study, and whose pianoforte playing is
recommended as qualified to charm and relieve nervous sufferers and
convalescents. Medical and other references. J. H. L., Messrs.
Novello, Ewer and Co., 1, Berners Street, W.

ORGAN LESSONS and PRACTICE on fine
Three-Manual Organ. S.E. district. Course of twelve weeks,
£2 2s.; with Harmony, £3 3s.; wind, 4d. an hour. Brownlow Baker,
37, Trinity Street, Borough, S.E.

ORGANIST and CHOIRMASTER wishes for an
APPOINTMENT in the South. Mild climate. Must be good
field for teaching. Accustomed to supplied choir, choral (Anglican)
services. Address, N., Messrs. Novello, Ewer and Co., 1, Berners
Street, W.

DEPUTY-ORGANIST wishes to assist with
Sunday Services in or near London. Would give Services for
practice. Address, A. C. P., Novello, Ewer & Co., 1, Berners St., W.

WANTED, a first-class TUNER for the Country
(Outdoors). Permanent situation to a steady, reliable man.
Apply, with full particulars, to C. E. Godfrey and Co., Southsea.

REPAIRER WANTED, for an old-established
house in the Provinces. Must be able to regulate all kinds of
check actions. Apply, T. F., Novello, Ewer and Co., 1, Berners St., W.

PIANOFORTE TUNER (experienced outdoor)
disengaged end of October. Good references. H., 82, Mildmay
Park, N.

YOUNG LADY requires RE-ENGAGEMENT in
MUSIC WAREHOUSE. Good references. Pianist. Apply,
N. D., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

AN ASSISTANT SALESMAN WANTED, in a
Pianoforte and Music Warehouse. Must be practical. State
age, wages, and references, and apply to L. B., Messrs. Novello, Ewer
and Co., 1, Berners Street, W.

WANTED, an ASSISTANT for MUSIC WARE-
HOUSE in the South of England. Apply, stating salary
required, &c., to Musicus, Messrs. Novello, Ewer and Co., 1, Berners
Street, W.

FOR SALE, a unique specimen of a PIPE
ORGAN, by SNETLER, in good preservation. 5 stops. F., 26,
Thurleigh Road, Balham.

THOU CROWNEST THE YEAR.

32nd Edition.

"O Sing unto the Lord," 7th Ed. "Fear not, O land," 4th Ed.
(for Harvest). "The night is departing," 4th Ed. (Advent). "For
unto us," 10th Ed. "Glory to God," 6th Ed. (Christmas). "O wor-
ship the Lord," 27th Ed. "My heart is fixed," 6th Ed. (for Festivals).
"Sing we merrily," 4th Ed. "I was glad," 4th Ed. "Hear my prayer." "The
Lord is my Shepherd." "Lift up your heads," 4th Ed. "O send out
Thy light," 2nd Ed. "Like as the hart." "It is a good thing," 2nd Ed.
Te Deum in F. Five Kyries, 4th Ed. By THOS. SMITH. 3d. each.

London: NOVELLO, EWER and Co., 1, Berners Street, W.
Post-free from the COMPOSER, Music Warehouse, Bury St. Edmunds.
N.B.—New Anthem for Christmas, "How lovely are the mes-
sengers," ready November 1.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

DVOŘÁK, ANTONÍN.—Requiem Mass. For Soli, Chorus, and Orchestra. Paper cover, 5s.; paper boards, 6s.; cloth gilt, 7s. 6d.**MACKENZIE, A. C.**—"Veni, Creator Spiritus." Paraphrased by JOHN DEYDEN. Set to music for Chorus, Solo Quartet *ad lib.*, and Orchestra. Paper cover, 2s.**STANFORD, C. VILLIERS.**—"Eden." A dramatic Oratorio, in three Acts. The poem written by ROBERT BRIDGES. Set to music for Soli, Chorus, and Orchestra. Paper cover, 5s.; paper boards, 6s.; cloth gilt, 7s. 6d.**GARTH, R. MACHILL.**—"The wild huntsman." A Legend. For Soli, Chorus, and Orchestra. The poetry by Mrs. HEMANS. Paper cover, 1s.; paper boards, 1s. 6d.**ELLIOTT, J. W.**—Sevenfold Amen. 1d.**BENNETT, GEORGE J.**—(in D). Magnificat and Nunc dimittis, partly in unison. (No. 78, Novello's Parish Choir Book.) 3d.**FISHER, ARTHUR C.**—(in G). Magnificat and Nunc dimittis. 3d.**TERRY, R. R.**—(in E flat). Magnificat and Nunc dimittis. 3d.**VINNING, WILLIAM S.**—Benedicite, omnia Opera. 3d.**WILLIAMS, C. LEE.**—Magnificat and Nunc dimittis, in Chant form. (No. 77, Novello's Parish Choir Book.) 3d.**HENDERSON, CARRIE.**—"Like as the hart." Introit. 2d.**HAMILTON-GELL, A. W.**—(in E flat). Magnificat and Nunc dimittis. (No. 79, Novello's Parish Choir Book.) 4d.**CLOUGH, WALTER.**—"The Lord is my Shepherd." Full Anthem, for Four Voices. 3d.**ESMOND, ARTHUR.**—"Praise the Lord, O Jerusalem." Full Anthem for Harvest. 2d.**ELLIOTT, J. W.**—"O ye that love the Lord." Anthem for general use. (No. 39, Novello's Short Anthems.) 1½d.**GOODWIN, J. P. W.**—"Lord, Thou art become gracious." Anthem for Tenor Solo and Chorus. 3d.**KINGSTON, MATTHEW.**—"God so loved the world." For Trinity, or for general use. (No. 38, Novello's Short Anthems.) 1½d.**SHOEBRIDGE, E. S.**—"O go your way into His gates." Harvest Anthem. 3d.**TRIMMELL, T. TALLIS.**—"I was glad." Full Anthem for Four Voices. (No. 379, Novello's Octavo Anthems.) 4d.**BOTTING, HENRY.**—"Sing praise to God" and "Just as I am." Chorales. 1½d.**JAMES, FREDERIC.**—"Hymn of Praise." Words written by WALTER T. LEIGH. 1½d.**POTTER, P.**—Anglican Chants. Suitable for Village Choirs. 4d.**BUCK, P. C.**—"The Wood-Nymph's Call." Trio for Female Voices. (No. 259, Novello's Octavo Edition of Trios, &c., for Female Voices.) 2d.

—"A Song." Trio for Female Voices. The words written by BLAKE. (No. 260, Novello's Octavo Edition of Trios, &c., for Female Voices.) 2d.

—"Weep you no more, sad fountains." Trio for Female Voices. (No. 261, Novello's Octavo Edition of Trios, &c., for Female Voices.) 2d.

COWEN, FREDERIC H.—"Songs of the river." The words written by EDWARD OXFORD. No. 2. "Water-lilies." (No. 597, Novello's Part-Song Book.) 3d.

—"Songs of the river." No. 3. "Resting." (No. 598, Novello's Part-Song Book.) 3d.

—"Songs of the river." No. 4. "Rowing Homewards." (No. 599, Novello's Part-Song Book.) 3d.

CHOPIN.—"Dancing Shadows." Two-part Song. Adapted by B. LÜTGEN. The words written by G. W. SOUTHEY. 2d.**HORN, C. E.**—"A Fairy Song." Arranged for Two Voices by B. LÜTGEN. Words written by GEORGE SOANE. 2d.

—"The Wood-nymph's Call." Arranged as a Two-part Song by B. LÜTGEN. Words by W. HAYNES BAYLY. 3d.

DURING THE LAST MONTH—continued.

HANDLEY, EDWARD.—"Ye Fairies gay." A Serenade. 3d.**KILBURN, N.**—"Eventide." Part-Song. 2d.**LÜTGEN, B.**—"Falling Leaves." Two-part Song. Words by G. W. SOUTHEY. 3d.

—"Merry Bells." Two-part Song. Words by G. W. SOUTHEY. 4d.

FLOTOW.—"Bright and buxom lasses." Chorus from "Martha." Arranged for S.A.T.B. by W. G. McNAUGHT. (No. 71, Novello's Opera Choruses.) 3d.**HUDSON, ALBERT.**—"The Silver Swan." Glee for Four Voices (S.A.T.B.). 4d.**HARRISON, W.**—"Lead, kindly Light." Sacred Song. The words written by Cardinal NEWMAN. 2s.**HUMFREY, L. R.**—"The nightingale and the lark." Song. The words written by HORACE SMITH. 2s.**MARIGOLD, MARGUERITE.**—"Seythe Song." The words written by ANDREW LANG. 2s.**TAYLOR, SEDLEY.**—"Alt Heidelberg." ("Old Heidelberg"). Song. From "Der Trompeter von Säckingen." Written by JOSEPH VIKTOR VON SCHEFFEL. For a Baritone voice. 2s.

—"Ye Mariners of England." Naval Ode. Written by THOMAS CAMPBELL. 2s.

YOUNG, HARRIET.—"Purple Pansies." Song. 2s.**STRELEZKI, ANTON.**—Three Pieces for the Pianoforte. Op. 146. 2s.**BOYSE, ARTHUR.**—Transcriptions for the Organ. No. 28. "Le Désir" (M. HAUSER). 1s. 6d.**KING, OLIVER.**—Sonata on a German Chorale. (No. 142, Original Compositions for the Organ.) 2s.**SILAS, E.**—Fantasia. (No. 143, Original Compositions for the Organ.) 2s.**NOVELLO'S PUBLICATIONS in the TONIC SOL-FA NOTATION.** Translated by W. G. McNAUGHT.

No. 715. Bright and buxom lasses FLOTOW 2d.

No. 730. O Saviour of the world GOSS 1d.

I will magnify Thee E. BENNETT 1½d.

The eyes of all wait upon Thee CHARLES VINCENT 1½d.

ROBERT COCKS & CO.'S
New and Standard Publications.**PIANOFORTE.**—In the Press.
A NEW **PIANOFORTE METHOD.** By WALTER MACFARRLEN.
With numerous Diagrams and Illustrations, reproduced from photographs specially taken for this work.Price 3s. net; cloth, 4s. net.
The Pianoforte: Its Origin, Progress, and Construction; with an interesting account of the Virginal, Spinnet, &c.
ED. F. RIMBAULT net 7 6**NEW COMPOSITIONS by GODARD, H. NUYENS, G. PFEIFFER, F. THOMÉ, &c.**
List on application.**VIOLIN.**—In the Press.
OTTO PEINIGER'S VIOLIN METHOD.

A complete Course; concise, lucid, and leading in the most gradual manner from the elementary to the higher forms of Violin Playing. Contains a large number of Original and Selected Pieces for which Separate Parts for both Violin and Pianoforte are included. All the positions are most fully illustrated from original photographs taken expressly for this work. Price 3s. 6d. net; cloth bound, 4s. 6d. net.

W. R. CAVE'S Forty Short and Melodious Exercises, in various Rhythms and Keys. 2s. net. Now ready.**OTTO'S (J. A.)** Treatise on the Structure and Preservation of the Violin. Valuable information not to be had in any other work at the price. 3s. net.**SPOHR'S** Great Violin School. The Original English and ONLY FOLIO EDITION. Translated by JOHN BISHOP, and the only one approved by LOUIS SPOHR. Handsomely bound, cloth gilt, 1rs. net. Patronised and adopted by the Royal Academy of Music.

"I have carefully looked over the English edition of my Violin School published by Robert Cocks and Co., and have no hesitation in recommending it as a faithful translation of the original work."—Louis Spohr.

Note.—In ordering, specify R. C. & Co.'s Edition.
THE VIOLIN. Some account of that leading instrument, from the earliest date to the present time. DUBOURG. 5s. net.**NEW COMPOSITIONS by JOHANNES WOLFF, E. SAURET, HAUSER, JACOBÝ, &c.** List on application.**NEW VIOLONCELLO COMPOSITIONS by LEO STERN, BÜRGER, &c.** List on application.

ROBERT COCKS & CO.'S

NEW AND STANDARD PUBLICATIONS—continued.

ORGAN.—HOPKINS and RIMBAULT

on the Organ: its History and Construction .. net £1 1 0

Also in Five Parts, cloth bound, each 5s. net.

Part 1. The History of the Organ. Part 2. The Organ: its structure, &c. Part 3. Tuning, Temperament, and Pitch. Part 4. An account of Foreign Organs, with list of Foreign and equivalent terms. Part 5. An account of British Organs.

W. T. BEST'S Collection of Handel's Choruses. Oblong folio. Handsomely bound net 1 15 0

W. T. BEST'S Collection of Organ Compositions, Ancient and Modern. In 24 books, each 1s. net; or, in two volumes, each containing 12 books, oblong folio. Handsomely bound in cloth gilt each net 0 15 0

W. T. BEST'S Celebrated Modern School for the Organ. Price, complete net 1 1 0

W. T. BEST'S Celebrated Pedal Exercises for the Organ. Price, complete net 0 5 0

NEW COMPOSITIONS by J. W. ELLIOTT, A. PAGE, A. REDHEAD, A. W. MARCHANT, &c.

List on application.

CANTATAS.—THE FAIRIES' SPRING.

F. H. COWEN. Now ready net £0 2 6

THE RHINE LEGEND. A. J. CALDICOTT " 0 2 6

THE SINGERS FROM THE SEA. A. H. BEHREND " 0 2 6

PRIZE-DAY. CHARLES MARSHALL " 0 2 6

THEORETICAL, &c.—Elements of the Theory of

Music. SUTTON net £0 2 0

Dictionary of Musical Terms. HAMILTON " 0 1 0

Practical Harmony. ROCKSTRO " 0 2 0

Two Hundred Questions and Exercises on Davenport's

"Elements of Music." WHITTINGHAM net 0 0 6

Catechism of Counterpoint. ROCKSTRO " 0 2 0

A History of Music for the Use of Students. ROCKSTRO " 0 2 0

PIANOS.—FULL TRICHORD, IRON-FRAMED,

CHECK ACTION, in Walnut, Rosewood, or Black Cases,

from 25 guineas retail. Illustrated and descriptive price list post-free.

Sole Importers of the "Winkelmann" Pianos.

OLD VIOLINS.—A Choice Selection of Fine Old

Instruments at Low Prices. Descriptive list post-free.

Violin Strings, Fittings, &c., of Best Quality at Lowest Prices.

List post-free.

6, NEW BURLINGTON ST., LONDON, W.

HAIL TO OUR HARVEST HOME. Music byBENJAMIN CONGREVE. Price 1½d. "This is a spirited composition."—*The Oboe*.

London and New York: NOVELLO, EWER AND CO.

TO CONDUCTORS OF CHORAL SOCIETIES.

BEFORE fixing on WORKS for PRACTICE look

at the Cantatas by HAMISH MACCUNN.

BONNY KILMENY.

Staff, 2s. net; Sol-fa, 1s. net. Orchestral Parts and Full Score.

THE CAMERONIAN'S DREAM.

Staff, 1s. 6d. net; Sol-fa, 9d. net. Orchestral Parts and Full Score.

Both performed with great success at the Crystal Palace.

PATERSON AND SONS, 24, Castle Street, Berners Street, W.

THE STORY

OF

MOZART'S REQUIEM

BY

WILLIAM POLE, F.R.S.,

Mus. Doc., OXON.

WITH A FAC-SIMILE.

Price, in Paper Cover, 1s.

London and New York: NOVELLO, EWER AND CO.

Anthem for Advent and General Use.

LORD GOD OF MY SALVATION. FRANCES

LYSTON. Price 3d.

London and New York: NOVELLO, EWER AND CO.

DEDICATED, BY PERMISSION,

TO THE

RIGHT HON. AND RIGHT REV. THE LORD
BISHOP OF LONDON.

JUST PUBLISHED.

**BENEDICITE,
OMNIA OPERA**

(ORIGINALLY TREATED)

SET TO MUSIC

BY

WILLIAM S. VINNING,

Mus. Bac., CANTAB.

PRICE THREEPENCE.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Popular Part-Songs for S.A.T.B.

By W. W. PEARSON.

The Lake 3d.	*Sweet to live (32nd thou.).. 2d.
*Tis Morn 3d.	*Welcome, young Spring! 2d.
Sweet Spring (Madrigal) .. 3d.	*The Anglers (12th thou.).. 2d.
The River 3d.	The Dream of Home .. 2d.
Over the mountain side .. 3d.	Summer and Winter .. 2d.
Soul of living music .. 3d.	*Departed Joys 2d.
The Jager Chorus 3d.	There's beauty in the deep 14d.
The Stormy Petrel 3d.	Soldier, rest! 1d.
The Coral Grove 3d.	Woods in Winter 1d.
Pibroch of Donuil Dhu .. 3d.	Autumn 1d.
The Oyster Dredgers .. 2d.	

HUMOROUS PART-SONGS.

*Three Doughtie Men. (46th thousand) 3d.	
Three Children sliding. (6th thousand) 3d.	
A Ryghte Merrie Geste 4d.	
The Snow-white Doe 4d.	
*Ben Bowlegs (EDWARD OXFORD) 3d.	
The Carrion Crow 3d.	

DESCRIPTIVE CHORUSES FOR S.A.T.B.

The Iron Horse 4d.	The Ocean 3d.
Off to Sea 4d.	*The Ironfounders (32nd thou.) 3d.
The Lifeboat 4d.	

Orchestral Parts on application to the COMPOSER, Elmham, Dereham.

Tonic Sol-fa Editions at half the above prices of those marked *.

London and New York: NOVELLO, EWER AND CO.

FOR SALE.—34 copies "Hero and Leander," for 17s.; 13 "God, Thou art great," for 4s. 6d.; 16 "The Norman Baron," for 5s. 6d.; 36 "Lollipop Dick," for 12s.; 16 "St. Cecilia's Day," for 5s. 6d.; 26 "Jackdaw of Rheims," for 22s.; 10 "John Gilpin," 8s. 6d.; 14 "Ode to the North-East Wind," 4s. 6d.; 16 "The Lay of the Last Minstrel," 13s. 6d.; 5 "Merrie Men of Sherwood Forest," for 5s.; 13 Soprano part ditto, for 4s. 6d.; 7 Alto ditto, for 2s. 6d.; 7 Tenor ditto, for 2s. 6d.; 7 Bass ditto, for 2s. 6d.; 27 "The Calm," for 3s.; 21 "With a laugh as we go round," 2s. 6d.; 26 "Faithful and true," 1s. 6d.; 26 "From Oberon," for 9d.; 25 "Come, gentle Spring," 1s.; 26 "Wreck of the Hesperus," 4s. 6d.; 13 "Ave Maria," 9d.; 11 "A New Year's Carol," 6d.; 33 "We come from the Norseland," for 3s.; 21 "The Moonlight," 9d. Apply to James Shepherd, 31, Newgate Street, E.C.

PATERSON AND SONS,
MUSIC PUBLISHERS,
24, CASTLE STREET, BERNERS STREET, W.

BONNY KILMENY

CANTATA

By HAMISH MACCUNN.

Staff, 2s. net; Sol-fa, 1s. net; Orchestral Parts (printed).

Full Score, MS.

Solos for Soprano, Tenor, and Baritone.

Duration of performance, one hour.

THE CAMERONIAN'S DREAM

A BALLAD FOR BARITONE SOLO, CHORUS, & ORCHESTRA

By HAMISH MACCUNN.

Staff, 1s. 6d. net; Sol-fa, 9d. net. Orchestral Parts and Full Score.

SCOTCH SONGS AND BALLADS

With Pianoforte Accompaniments

By HAMISH MACCUNN.

In Four Parts, each 2s. 6d. net. Quarto size, or bound, 10s. 6d. net.

PRACTICAL SIGHT-SINGING

A MANUAL FOR SCHOOLS AND CLASSES

By FRANKLIN S. PETERSON.

1s. net.

PASTORAL ALBUM

SIX TWO-PART SONGS, with Pianoforte Accompaniments

By ALFRED MOFFAT.

First Series (Songs of Spring and Summer).

Second Series (Songs of Autumn and Winter).

Each One Shilling net.

SCOTTISH SONGS

ARRANGED FOR PIANOFORTE SOLO

By EUGEN WOYCK.

In Four Books, each 2s. net.

PATERSON and SONS, 24, Castle Street, Berners Street, W.

FOR SALE, TWENTY-FIVE SHARES IN THE
LONDON MUSIC PUBLISHING COMPANY, Limited.
Vendor holds 500 Shares. Dividend paid has been 10 per cent. per annum ever since foundation in 1884. Address, H. Woodlands, Isleworth.

TO COMPOSERS AND CONDUCTORS. Cantatas, Songs, Dance Music, &c., scored for any orchestra by a competent musician. Address, Conductor, 24, Hatfield Street, Hatcham, London.

HOW TO LEARN TO PLAY THE PIANO
WELL (5th Ed.): "The Art of Playing at Sight" (5th Ed.); "Rules of Simple Harmony" (3rd Ed.); "How to Form and Train a Choir" (2nd Ed.); "How to Tune your own Piano." 1s. each net. THOS. SMITH, Music Warehouse, Fury St. Edmunds.

Second enlarged edition, with 38 illustrations. Price, in gilt cloth, 4s.; in stiff paper, 3s. net.

A COMPLETE COURSE OF WRIST AND FINGER GYMNASTICS FOR STUDENTS OF THE PIANOFORTE, VIOLIN, ORGAN, and other instruments. By A. LEFFLER ARNIM, author of "Health Maps."

Twenty minutes' daily practice of these exercises will reduce by two-thirds the usual necessary hours of mechanical practice. In addition to which the passive exercises assist in the cultivation of a refined and delicate touch.

Sir Chas. Hallé says: "... I have no hesitation in saying that I think it most exhaustive and useful."

Mr. Arthur O'Leary says: "... I am confident the exercises you recommend are likely to have the best results."

Signor Papini says: "... Invaluable to anyone studying the violin or any other instrument requiring flexibility of the fingers."

Post-free from the Author, 2, Hinde Street, W.

PRACTICAL HINTS ON BOY CHOIR TRAINING. By G. EDWARD STUBBS, M.A., Organist and Choirmaster of St. James's Church, New York.

A useful treatise on the vocal training of Chorister Boys, embodying the views of standard writers on the voice.

Although strictly scientific the book deals with the subject in a plain and practical way, and will be found of value to all who are entrusted with the training of boys' voices. It is highly endorsed by leading Clergymen and Choirmasters both in England and America. Price 3s. 6d. net.

London and New York: NOVELLO, EWER and Co.

THE MINSTER VOLUNTARIES.

PRICE ONE SHILLING. POST-FREE, THIRTEEN STAMPS.

LIST OF CONTENTS.

Book I.

ORIGINAL COMPOSITIONS

By GEORGE C. RICHARDSON, F.C.O.

- | | |
|----------------------|------------------------|
| 1. Prelude. | 7. Postlude. |
| 2. Berceuse. | 8. Song without Words. |
| 3. March Triumphant. | 9. Cradle Song. |
| 4. Meditation. | 10. Solemn March. |
| 5. Andante. | 11. Entrée. |
| 6. Minuet. | 12. Sortie. |

Book II.

ORIGINAL COMPOSITIONS

By W. J. AGATE.

For twenty years Organist of the old Parish Church of St. Mary
Stoke Newington.

- | | |
|-----------------------------|----------------------------|
| 1. Prelude. | 7. Remanza. |
| 2. Minuet. | 8. Lullaby. |
| 3. March of the Choristers. | 9. Interlude. |
| 4. Elevation. | 10. Andante. |
| 5. Communion. | 11. Barcarolle. |
| 6. Abendlied. | 12. March of the Pilgrims. |

Book III.

ORIGINAL COMPOSITIONS

By HENRY T. PRINGUER,

Mus. Doc., Oxon., F.C.O., Organist of St. Mary, Stoke Newington.

- | | |
|-------------------------|--------------------------------|
| 1. Communion. | 7. A Call to Praise. |
| 2. Allegretto Grazioso. | 8. A Call to Prayer. |
| 3. Festal Postlude. | 9. Triumphant March. |
| 4. Canon. | 10. Andantino quasi Pastorale. |
| 5. Barcarolle. | 11. At the Close of Evensong. |
| 6. Intermezzo. | |

To be continued.

London: AGATE and Co., 300, Regent Street, W.

THE FAMOUS PIANOFORTES

MANUFACTURED BY

STEINWEG NACHF

(AT BRUNSWICK)

Diplomas of Honour and Three Grand Gold Medals.

PLAYED AND RECOMMENDED BY

BRAHMS, VERDI, RUBINSTEIN, SCHARWENKA,
HENSELT, &c.

MADAME CLARA SCHUMANN writes: "For years past I have always preferred playing on them at Concerts."

HORIZONTAL GRANDS,

Four Styles. From 110 GUINEAS.

UPRIGHT OVERSTRUNG STEEL FRAME PIANOS,

Four Styles. From 70 GUINEAS.

Professional Terms of the Sole Agent: H. THIEME, 20, Great Russell Street, London, W.C.

THE FAMOUS

RÖMHILDT PIANOFORTES

(FACTORY AT WEIMAR)

Ten Gold Medals and First Prizes.

USED AND RECOMMENDED BY

LISZT: "I am surprised by the full, rich, melodious tone."

BÜLOW: "Solid construction, light agreeable touch."

UPRIGHT OVERSTRUNG IRON FRAME PIANOS,

From 45 GUINEAS.

HORIZONTAL SHORT GRANDS,

From 75 GUINEAS.

On part payments or for Cash, at Liberal Professional Discounts.

Apply to the Depot: H. THIEME, 20, Great Russell Street, London, W.C.

PIANOFORTE TUNER (Outdoor) desires an **ENGAGEMENT**. Many years' experience. Good references. Could manage branch establishment. Address, W. P., 24, Lucius Street, Torquay.

JUNIOR TUNER and COUNTER ASSISTANT. A young gentleman requires **SITUATION** as above. Energetic and willing. Good references. R. E. T., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

FINE TUNER and REPAIRER (Broadwood) wants berth abroad. Address, Alpha, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANOFORTE TUNER (with a knowledge of Harmoniums) desires **ENGAGEMENT**. Steady and reliable. Tuner, 92, Farringdon Road, E.C.

REPAIRER and REGULATOR.—SITUATION WANTED. To repair or make Pianos or Organs. H. F., 25, Baylen Street, Malva Road, Wandsworth.

TUNER (Broadwood) desires **ENGAGEMENT** for two days per week in town or suburbs. Address, F. P., 34, Kingsley Street, Shaftesbury Park, S.W.

PIANOFORTE TUNER desires **ENGAGEMENT** (out-door). Aged 31, abstainer, knowledge of harmoniums and American organs. 17 years' experience; 9 years present employment; 3 years principal work. De Capo, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TUNER seeks **ENGAGEMENT**, practical and steady. American Organs, Harmoniums. Tuner, F. P., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

GOOD TUNER requires **ENGAGEMENT**. Can assist in management. Understands American Organs. Six years last berth. Apply, Nemo, Novello, Ewer & Co., 1, Berners St., W.

CLERK WANTED, with sound knowledge of book-keeping, and good references indispensable. None but those who have been employed as clerk in a music warehouse need apply. C. Rogers & Son, 249, Finchley Road, N.W.

MUSIC ASSISTANT.—WANTED, YOUNG MAN with good knowledge of Catalogues. One preferred who has had some experience in piano selling, and is able to act occasionally as salesman. Send photo to J. B. Cramer and Co., 26, Church Street, Liverpool.

WANTED, to PURCHASE, good ORGAN APPOINTMENT and CONNECTION in England, Colonies, or America. Oxford Graduate. Diplomas, Cathedral training, highest references. Address, in confidence, Isis, Novello, Ewer and Co., 1, Berners Street, W.

PARTNER.—Advertiser, with excellent Pianoforte Agency (German), desires a **PARTNER** with capital to develop the business. Address, Musicus, care of Mr. Charles Walter, 29, Old Cavendish Street, W.

PARTNERSHIP.—WANTED, a GENTLEMAN with about £2,000 capital to invest in a large Pianoforte, Organ, and General Music Business, in a fashionable South of England Watering Place. Full particulars will be given to bona fide applicants. Address, T. R., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, TUNING CONNECTION. Cheap, or on easy terms. Address, B. B. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TO AUTHORS, PUBLISHERS, and Others.—Married Man (30), who is obliged to relinquish present unhealthy employment, would be glad to hear of some **COPYING** or other work to do. Can copy and transcribe music. Highest testimonials as to character, &c. P. P., care of J. W. Vickers, 5, Nicholas Lane, E.C.

A THEATRICAL GOLD MINE.—A Gilbertian librettist and Sullivan-esque melodist wishes **CORRESPONDENCE** with first-class orchestral arranger. Gentleman of means indispensable. View—Collaboration and production of Comic Opera. Advertiser is a popular song-writer. Address, "Savoy," 23, St. Peter's Square, Preston, Lancashire.

YOUNG LADY (20), brilliant pianist, good sight reader, and teacher, desires **ENGAGEMENT** in Pianoforte Saloon. No objection to attending parties, &c., if required. Address, Belmont, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGAN PRACTICE (near City), 1s. per hour, upon a complete instrument—three manuals and independent C.O. pedals, &c., blown by engine. Willis (from Minorities), 45, Leman St., E.

ORGAN PRACTICE.—Three manuals and pedals. One shilling per hour. The South London Organ Studio, 313, Coldharbour Lane, close to Brixton Station.

ORGAN PRACTICE.—Three manuals and pedals. Blown by engine. 1s. per hour; 2s. one guinea. Entwistle's Organ Studio, 2, Charles Street, Camberwell New Road.

NEW ORGAN STUDIO, with Three-manual PIPE ORGAN blown by water. Terms for Practice, 1s. per hour. At Smyth's Music Depot, 54, London Road, Forest Hill, S.E.

ORGAN PRACTICE.—Three manuals; independent pedals. Terms, one shilling per hour. Specification post-free. Blennerhasset's Studio, 1A, Vernon Street, King's Cross, W.C.

TUBULAR ORGAN (New) for SALE.—Compass CC to G.

GREAT ORGAN.		PEDAL ORGAN.	
	Fl.		Fl.
1 Open diapason	8	17 Open diapason	16
2 Dulciana	8	18 Bourdon	16
3 Stopped diapason	8	19 Violoncello	8
4 Viole d'amour	8		
5 Principal	4	COUPLERS.	
6 Flute	4	20 Great to pedals.	
7 Fifteenth	2	21 Swell to pedals.	
8 Clarinet	8	22 Swell to great.	
		23 Sub-swell.	
SWELL ORGAN.		24 Octave swell.	
9 Double diapason	16	25 Tremulant to swell.	
10 Geigen principal	8		
11 Lieblich gedackt	8	Three composition pistons to the great organ.	
12 Gamba	8	Three composition pistons to the swell organ.	
13 Principal	4		
14 Fifteenth	2		
15 Mixture	2 ranks		
16 Cornopean	8		

TO BE SEEN AT

A. HUNTER & SON'S ORGAN WORKS,
65, HIGH STREET, CLAPHAM, S.W.

FOR SALE, a sweet-toned 42-octave CHAMBER PIPE ORGAN, with 2 manuals, 13 octave pedals, 2 couplers, 7 stops—viz., open diapason, stopt diapason, dulciana, principal, hautboy, Lieblich gedackt (8 ft.), flute (4 ft.). In handsome polished oak case; ornamental pipe; front 8 ft. 2 in. wide, 4 ft. 9 in. deep, 10 ft. high. The foregoing is very suitable for a private house or for Church or school purposes. Price £100. May be viewed and all further particulars obtained of Messrs. King and King, Auctioneers, Southsea, and 130, Queen Street, Portsea.

ORGAN for SALE (new).—A full compass two-manual and pedal organ. "College of Organists rules." Finished immediately to suit any position. Price and particulars, apply, T. and H. W. Hewins, Organ Builders, Stratford-on-Avon.

TWO CHURCH ORGANS for SALE. Bargains. Open Diapason and Bourdon on Pedals, 16 and 17 stops. Excellent tone and in good condition. Ingram, Eden Grove, Holloway, N.

A VERY fine ORGAN, with three manuals and forty stops, will shortly be ready for sale. Full particulars, post-free. W. White, Grantham.

ORGAN, two manuals and pedals, 15 stops, 16-foot pedal, open diapason. Handsome case, decorated front pipes. Perfect condition. Ingram, Ranleigh Street, Hereford.

ORGAN for SALE. Two manuals and pedals, 11 stops, 3 couplers. Suitable for hall or drawing-room. Particulars of Dyson and Sons, Windsor.

AMERICAN ORGAN and PEDAL ATTACHMENT (30 notes, 16 and 8 ft. pitch, Semars' Patent) for SALE, together or separately. Equal to new; a bargain. Apply, Nelson and Young, 1, Well Street, Buckingham.

ORGANS for SALE (New and Second-hand). Two manuals. Swiss Cottage Organ Works, Jardin Street, Camberwell, S.E. Tunings in town or country.

TO be SOLD.—Three manual CHURCH ORGAN. 27 stops; two-manual ditto, 16 stops; two-manual Chamber ditto, 12 stops. Several small one and two-manual, from £20. W.E. Richardson and Sons, Central Organ Works, Hulme, Manchester.

CC ORGAN.—5 stops. Pedals. Black case, front blue and gold. Suit small place of worship, or room. Sweet tone. Price £22. Cheap. Bon Marche, Saffron Walden.

TWO-MANUAL ORGAN, 23 stops, 2 CC reeds. 30 notes, pedals. Good as new. Must be sold. Apply, E. Whomes, Organist, Bexley Heath.

CC ORGANS, for SALE or HIRE, on easy terms. 2 and 3 manuals, and pedals, reeds, &c. Apply to A. Young, 135, York Road, Camden Road, N.

FOR SALE.—A small PIPE ORGAN. 6 stops, 23 octaves pedals; in good condition. £20. Can be seen by arrangement. J. V. S., 14, Latchmere Road, Barchesa.

CHURCH ORGAN for SALE (new). Price £210. Great; open, 56; stpd. and Chrabella, 56; violin diap., 41; principal, 56; flute, 41; fifteenth, 56; mixt re, 112; clarinet, 44; swell, open stpd. bass, 56; Lieblich gedackt, 56; vox angelica, 41; gemshorn, 56; fifteenth, 56; cornopean, 56; hautboy, 41; tremulant; bourdon, 30; great to pedals, swell to p-dals, swell to great, swell octave, swell to great sub-octave; three compositions to great, tubular pneumatic to pedals. Pitch pine case. Illuminated front. Pipes of good plain metal. The above Organ highly approved by Dr. Turpin. W. Samuel, Abbey Works, Montague Road, Dalston.

THREE-MANUAL PEDAL HARMONIUM on SALE. 12 rows reeds, couplers, and swell pedals. In solid mahogany case. 20, Cannon Street, Preston.

ORGANS for SALE, £28, £30, £45. All warranted perfectly sound. Full particulars of each instrument post-free. W. White, Grantham.

CHURCH ORGANS (second-hand) for SALE.—Two-manuals, 14 stops. Equal to new. Must be sold, as space is wanted.

Two-manuals, 17 stops. Full compass, manuals and pedals, in excellent order. Price £157. Full particulars from NORMAN BROS. and BEARD, The Organ Works, Norwich.

PIPE ORGAN for SALE. Two-manual, pedals, full compass. Suit small Church or music-room. Fine tone, modern construction. With or without hydraulic engine. Particulars, H. M., 64, Western Road, Hove, Sussex.

PIPE ORGAN for SALE, with 3 manuals and pedals, suitable for a studio. Nearly new. Price 55 guineas, or 5 guineas per quarter for 3 years. Apply to Messrs. White and Ledsome, 52, Bath Street, Ilkeston.

ORGAN for SALE.—Two manual, 3 stops on the great and 3 on the swell, bourdon pedals. To be seen at A. Hunter and Son's, 65A, High Street, Clapham, S.W.

ORGAN for SALE.—A fine-toned modern 2-manual Organ, containing 16 stops and 600 speaking pipes, four composition pedals, and all the latest improvements. Price £250. Fincham's Organ Factory, 150, Euston Road, London. Estab. 1837.

FOR SALE.—Two-manual ORGAN, by GREEN. In excellent condition. 16 speaking stops, 4 couplers. A very powerful instrument. For full particulars, apply to Norman Snow, Sleaford, Lincolnshire.

TWO-MANUAL PIPE ORGAN. Height, 10 feet, 14 stops and pedals. Splendid instrument; lead 600 persons. £120. Part could remain. Also One-Manual; 4 stops and pedals, double feeder bellows. Lead 250 persons. £25. Both in perfect order and good tone. Seen only by appointment. Photo of either, 6 stamps. S. T., 21, Walerton Road, Westbourne Park, London, W.

ORGANS for SALE (Church and Chamber). Two manuals, full compass, 10 to 25 stops, rich, full tone. Speechly and Sons, St. Mark's Road, Dalston, N.E.

ORGAN for SALE (two full manuals, 18 stops). Beautiful instrument. Built for present owner. Great bargain. Price 200 guineas. F.C.O., 3, Victoria Grove, Southsea.

PIPE ORGAN.—Two manuals, concave pedals, 12 stops. Best materials, in good order. To be SOLD very cheap. 58, Herne Hill Road, S.E.

WANTED, OPEN DIAPASON FRONT for Organ, set of Organ Pedals, and Large Bellows. Second-hand, 20, Cannon Street, Preston.

A SECOND-HAND ORGAN WANTED, suitable for Hall or small Church. The instrument must be in good order throughout, and the price not to exceed £100. Send particulars to Wm. Slade, 7, Wellington Place, Hastings.

PEDALIER (Second-hand) WANTED, for home practice. Compass, CCC to F. Address, stating particulars and lowest price, to F. W. B., 49, Springfield Road, South Hampstead, N.W.

PROFESSOR wishes to HIRE, eventually to PURCHASE, small CHAMBER ORGAN, new or second-hand. Must have 2 manuals, complete pedals, and about 6 stops. Send full description, with terms, to C. B. N., Beethoven House, North Finchley, N.

WOLFF VIOLINS

Are the best MODERN MADE VIOLINS. Highly recommended by Señor Sarasate, Sivioli, Prof. Gompertz (Royal Academy of Music), Signor Papini, &c. Price lists and copies of testimonials free of the principal Music-sellers, or

W. KÖNIGSBERG & CO.,

1 AND 2, CHISWELL STREET, LONDON, E.C.

Largest stock of Violins, Violoncellos, Double Basses, Strings, genuine Spanish Guitars, Italian Mandolines, &c. New illustrated price list just out.

VIOLINS AND CELLOS.

COLLIN MEZIN'S (OF PARIS),

GOLD and SILVER MEDALS at the EXHIBITIONS of PARIS,

1878; PARIS, 1879; PARIS, 1889.

ACADEMICAL PALMS (FINE ARTS),

Used by the greatest Artists and considered by Masters the modern Stradivarius.

GEORGE WITHERS AND CO.,

22, LEICESTER SQUARE, W.C.

Sole Agents for United Kingdom.

CAP BADGES for CHOIR BOYS, 1s.; Church Guild Brooches, 3s. 6d., 6s. 6d., and 25s.; the Catholic Church Brooches, 6s. 6d., 25s., and 42s. Catalogues free. J. N. Masters, Jeweller, Rye, Sussex.

ESTABLISHED 1843.

GEO. ROGERS & SONS' PIANOFORTES.

(Makers to the Emperor of Russia.)

NOBLE IN TONE.

HANDSOME IN APPEARANCE.

UNRIVALLED FOR DURABILITY.

FINEST ENGLISH PIANOFORTES MADE.

PIANOS

FOR INDIA AND THE COLONIES.

ALSO YACHT PIANOS.

GEO. ROGERS & SONS,

60, BERNERS ST., OXFORD ST., LONDON, W.

ORGAN STUDENTS

SHOULD TRY

RUMMENS'

ORGAN

PEDAL ATTACHMENT

FOR

PIANOFORTES

AS ADOPTED BY THE COLLEGE OF ORGANISTS.

AWARDED MEDAL OF HONOUR

AT THE

International Inventions Exhibition, London, 1885.

EQUAL TO ORGAN PRACTICE.

Testimonials from all the chief Organists of the day.

WRITE FOR PARTICULARS TO

H. J. RUMMENS,

47, CHURCH ROAD, BRIXTON, S.W.

CONCERT DIRECTION, DANIEL MAYER,

180, NEW BOND STREET, LONDON, W.

*Sole Representative of Concert Direction, Hermann Wolff, Berlin.*SOLE AGENT FOR

MISS MARGUERITE MACINTYRE

MISS MARIE BREMER

MR. BARTON MCGUCKIN

MR. EUGÈNE OUDIN

MR. PLUNKET GREENE

MR. WILLY HESS

HERR WALDEMAR MEYER

AND

MONS. YSAÏE

MASTER JEAN GÉRARDY AND MR. HUGO BECKER

HERR STAVENHAGEN

HERR SCHÖNBERGER

HERR MAX PAUER

AND

MONS. PADEREWSKI

&c., &c.

*All communications concerning the above artists to be addressed direct to Mr. Daniel Mayer.*COMPLETE LIST OF ARTISTS ON APPLICATION.

LONDON SYMPHONY CONCERTS, St. James's Hall—October 29, November 12, 26, 1891; January 14 February 11, 25, 1892.

MONS. PADEREWSKI'S ENGLISH TOUR—October¹³ to November 3, 1891.

" " FAREWELL CONCERT—St. James's Hall, October 27, at 3.

" " AMERICAN TOUR—November 16, 1891, to April 30, 1892.

" " AUSTRALIAN TOUR—July 25, 1892, to November, 1892.

HERR STAVENHAGEN'S ENGLISH TOUR—November 15 to December 20, 1891.

MR. DANIEL MAYER'S TOUR—

MONS. YSAÏE, MASTER JEAN GÉRARDY, HERR SCHÖNBERGER, MISS AMY SHERWIN, MISS GIRTON-BARNARD, AND MR. WADDINGTON COOKE. During October and November, 1891.

MRS. SHAW'S (*la Belle Siffleuse*) TOUR—During September and October, 1891.CHORAL SOCIETIES:—*Mr. Daniel Mayer desires to draw the attention of Secretaries of Societies to the fact that he makes a special feature of providing quartets suitable to the works to be performed.*

DANIEL MAYER,

180, NEW BOND STREET, LONDON, W.

Telegraphic Address—" LISZT, LONDON."

HYDRAULIC ENGINES for Organ Blowing. Blennerhasset's Patent "Perfect" Prize Medal Engines are the best. 18, Vernon Street, King's Cross Road, London, W.C.

COLLEGE OF ORGANISTS' SCALE.—RUMMENS' ORGAN PEDAL ATTACHMENT for PIANOFORTES for SALE. Like new. Cannot possibly injure piano. In perfect order; Birch Stool. All stained rosewood. Price 4 guineas. Organist, Whitechurch, Shropshire.

"TOWER" ORGAN WORKS.—Specifications, Rebuilding, Repairs, Voicing and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. R. Willis (from Minories), 45, Leman Street, London, E.

D'ALMAINE'S PIANOS AND ORGANS

For quality of tone and workmanship are not to be surpassed.

Write for Professional Price List.

T. D'ALMAINE and Co., 91, Finsbury Pavement, London, E.C.
Established 166 years.

JAMES CONACHER AND SONS, ORGAN BUILDERS, BATH BUILDINGS, HUDDERSFIELD.

Gold Medal awarded, Bradford Technical School Exhibition, 1882.

Specifications and Estimates free of charge.

NICHOLSON AND CO.,

ORGAN BUILDERS,
PALACE YARD, WORCESTER.
(ESTABLISHED 1841.)

Specifications and Estimates sent free.

THE OLD FIRM.

P. CONACHER & CO.,

Organ Builders,
**SPRINGWOOD WORKS,
HUDDERSFIELD.**

TWO GOLD MEDALS.

ORGAN PEDALS to PIANOS.—New method of Attachment by TUBULAR PNEUMATIC. This action surpasses all mechanical actions for prompt and Organ-like Touch. It is less expensive, easier to attach, and does not injure the most delicate Pianoforte. Prospectus, with full description and price lists, on application to Norman Bros. and Beard, Organ Works, Norwich.

THE KAPS PIANOFORTES

(GRAND AND UPRIGHT)

MANUFACTURED BY ERNEST KAPS, DRESDEN.

By special appointment, Maker to the Royal Court of Saxony.

Medals at all the principal International Exhibitions.

C. E. FLAVELL,
35, MADDOX STREET, HANOVER SQUARE, LONDON, W.
HORIZONTAL GRAND PIANOFORTES

MANUFACTURED BY
KREUTZBACH, OF LEIPZIG.

SHORT BOUDOIR GRAND, 65 Guineas.

FULL DRAWING-ROOM GRAND, 80 Guineas.

Unrivalled in Tone and Touch.

H. THIÈME, 20, Great Russell Street, London, W.C.

VIOLINS, TENORS, and VIOLONCELLOS,
OLD ITALIAN, of the most eminent makers. The "UNRIVALLED" Italian, real Roman Strings for Violin, Tenor, Violoncello, and Double Bass. MANDOLINES by VINACCIA and other Neapolitan Makers. Plectrums and Strings. The trade supplied. C. Andreoli, 11, Soho Street, Soho Square, W.

MUSIC COMPOSERS.—We share PROFIT and COST of PUBLICATION with Composers. Prospectus free. Manuscripts receive attentive consideration. THE LYRIC MUSIC PUBLISHING COMPANY, 25, Kenninghall Road, Clapton, London, N.E.

TO MUSICAL COMPOSERS.—Any good Compositions of which we approve will be published in Great Britain, as also on the Continent through our Branches at Leipzig, Wiesbaden, &c. Address, THE INTERNATIONAL MUSIC PUBLISHING SYNDICATE, Limited, 1 & 2, Chiswell Street, E.C.

Auction Rooms specially for the Sale of Musical Property.
MESSRS. PUTTICK and SIMPSON, Auctioneers,
7, Leicester Square, London, W.C., hold SPECIAL SALES of MUSICAL INSTRUMENTS on or about the 20th of every month. Sales of Musical Libraries, Music Plates, and Copyrights. Trade Stocks, Manufacturers' Plant, &c., are held as occasion may require. Valuations for Probate or Legacy Duty, or for Public or Private Sale. Terms on application.

KELLY and CO., PIANOFORTE, AMERICAN ORGAN, and HARMONIUM MAKERS (to Her Majesty), 14 and 16, Mortimer Street, London, W.

Kelly and Co.'s Instruments are the only ones of English manufacture that gained any award at the DUBLIN and PARIS EXHIBITIONS; also PRIZE MEDAL, INVENTIONS EXHIBITION, 1885; GOLD MEDAL and DIPLOMA of HONOUR, YORK EXHIBITION, 1889.

A LIBERAL DISCOUNT for SCHOOLS, CHARITABLE INSTITUTIONS, and the PROFESSION.

500 SECOND-HAND PIANOFORTES by the leading Makers, at all times, very cheap. NEW PIANOS (warranted) in elegant Walnut or Rosewood cases, from 19 Guineas.

The Trade, Merchants, and Shippers supplied.
Sole Importers of the celebrated HERMANN PIANOS CHEAPEST and BEST IN THE TRADE, as recommended by Signor Tito Mattei, the late Sir Julius Benedict, the Abbe Liszt, and others.

Mostly without Reserve.—Quarterly Sale of Musical Property.—Important to the Trade, Profession, and public in general.—14 and 16, Mortimer Street, Cavendish Square, London, W.

ABOUT 150 PIANOFORTES by Broadwood,

Collard, Kirkman, Brinsmead, Erard, Hermann, &c.; Organs and Harmoniums by Estey, Mason and Hamlin, Trayser, Cesarini, Kelly and Co.; Harps by Erard; Pipe Organs, Violins, Small Goods, Sheet Music, Music Stools, &c., together with a quantity of Sundries, being the remaining portion of the various properties omitted from the previous sale owing to insufficient space. Goods returned from hire, Unredeemed Pledges from Pawnbrokers, and Surplus Stocks from Dealers, sent in for positive realisation, which will be Sold by Public Auction, by Messrs. KELLY and CO., at their Mart, as above, on WEDNESDAY and THURSDAY, October 7 and 8, 1891, commencing each day at 12 o'clock precisely. Catalogues may be had post-free, and goods viewed the day prior and mornings of sale.

80 Pianofortes by the leading Makers, Harps by ERARD, Organs, Harmoniums, and other Musical Instruments; Books, Paintings, &c.

DEBENHAM, STORK and SONS will Sell by Auction at their Mart, King Street, Covent Garden, on MONDAY, October 5, at 12, WEDNESDAY, the 7th, and SATURDAY, the 10th, SURGICAL, MUSICAL, OPTICAL, and other INSTRUMENTS: valuable Bronzes, Paintings, Books, and Curiosities.

On TUESDAY, the 11th, 5,000 vols. of Books in all classes of Literature, many in handsome bindings.

On THURSDAY, the 9th, Harps by Erard; Pianofortes by Erard, Broadwood, Collard, Holderness, and other well-known makers; American Organs, Harmoniums, Musical Boxes, Violins, Violoncellos, Guitars, rare Enamels, China and Bronzes, and other interesting items.

On FRIDAY, the 9th, several hundred Gallery and Cabinet Paintings by ancient and modern artists; Proof Etchings and Engravings, Water-colour Drawings, &c.

On MONDAY, the 12th, 50 modern Pianofortes, Harmoniums, &c.; rare English and Foreign China, Miniatures, Bronzes, Telescopes, Microscopes, Opera and Marine Glasses, Carvings.

On TUESDAY, the 13th, the second portion of the Collection of Paintings.

On WEDNESDAY, the 14th, and following day, Optical, Surgical, and Scientific Instruments; Guitars, Banjos, Clarinets, and other Musical Instruments; Paintings, Drawings, and Miscellanies.

Ten Days' Sale. On view the day before and morning of Sale. Catalogues post-free.

IMPORTANT TO MUSICSELLERS.—Having the largest and most varied stock in Europe, orders received in the morning are executed the same day. Terms and Catalogues on application.

AUTHORS' WORKS CORRECTED, REVISED, AND PRINTED without delay, on exceptionally low terms. Estimates given on receipt of MSS.

London: B. WILLIAMS, 19, Paternoster Row, E.C.

T. R. WILLIS (from Minories, est. 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Strings, Wire, Violins, Concertinas, &c. 45, Leman Street, E.

TO COMPOSERS.—MARRIOTT & WILLIAMS,
Music Publishers, undertake the Revising, Engraving, and Publishing of Authors' Musical Works in the very best style and at the lowest charge. The finest paper used, and the best workmanship in the trade. Estimates free on receipt of MSS. Composers' Works included in List without extra charge. Private rooms for practice and teaching. Lessons by competent Professors given in every branch of Music, vocal and instrumental. Orders for music received by post (every publishers') despatched same day. Academy House, 295, Oxford Street, London, W.

TO COMPOSERS.—RIDGEWAY and Co., Music Publishers, 10, Argyll Street, London, W., undertake the RE-VISING, PRINTING, and PUBLISHING of Musical Works upon exceptionally low terms. The finest work in the trade. Estimates upon receipt of MSS. IMPORTANT.—Composers' Works included in Catalogue and introduced without extra charge.

ACCURATE METRONOMES, 1s., Post-free. Rudiments of Singing, 1s. per dozen. Singing-Class Tutor, 17th edition, 6d. each. D. Scholefield, Trinity Street, Huddersfield.

THE BRISTOL TUNE-BOOK

SUPPLEMENT 1881, CONTAINING 37 TUNES, 6d.

TO MATCH EITHER EDITION.

The complete work, containing 751 Tunes and Chants. s. d.

No. 9.	Limp cloth	..	..	..	..	..	4	0
" 10.	Cloth boards	..	..	..	..	..	5	0
" 11.	Small edition	..	..	..	..	..	3	0
" 12.	Tonic Sol-fa	..	..	..	..	..	3	0

First and Second Series can still be had separate.

THE BOOK OF PSALMS (BIBLE VERSION),

With Canticles and Anthems.

Pointed for Chanting for Congregational use 1 3

(Offered in quantity at reduced price per dozen.)

The pointing is of the simplest plan, easily understood, and without multiplication of marks and accents, which tend to confuse rather than help.

Communications and inquiries as to copyrights, and also as to supplies of these works at reduced prices, may be addressed to the Compilers, at Clare Street, Bristol.

London and New York: NOVELLO, EWER and Co.;

Bristol: W. and F. MORGAN; and all Booksellers and Musiciansellers.

Just Published.

THE BRISTOL TUNE BOOK

THIRD SERIES

Containing 190 Tunes. Price, to match No. 9, 2s. Other editions to follow.

A copy, post-free for stamps to value, direct to
W. & F. MORGAN, Clare Street, Bristol.

London and New York: NOVELLO, EWER and Co.

Price 3s. 6d., cloth, red edges.

THE TUNE-BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN, containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tones; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. London and New York: NOVELLO, EWER and Co.

BERLIOZ'S TE DEUM. Op. 22. Performed at the Crystal Palace, April 18, 1885. Vocal Score, 2s. net.

STANLEY LUCAS, WEBER and Co., 84, New Bond Street, London, W.

FOR MALE VOICE CHOIR.—THE NATIONAL ANTHEM, price 4d.; JUBILEE ODE, price 6d. net. By GEORGE RISELEY.

London and New York: NOVELLO, EWER and Co.

FESTIVAL MUSIC, by W. HAYNES, Organist of Malvern Priory Church.

FESTAL TE DEUM and JUBILATE in D. Price 9d.

VESPER MUSIC, Nos. 1 to 5 (Magnificat and Nunc dimittis, in Festal Chant style). Price 3d.

(Sung at several Choral Festivals.)

Reduction to Choirs taking a number.

JUBILEE MARCH in D for Organ.

London and New York: NOVELLO, EWER and Co.; or of the COMPOSER.

3rd Thousand.

MAGNIFICAT and NUNC DIMITTIS in E flat, by WILLIAM S. VINNING, Mus. Bac., Cantab. Price 3d.

London and New York: NOVELLO, EWER and Co.

TE DEUM IN A

CHANT FORM, VARIED ACCOMPANIMENT

COMPOSED BY

ARTHUR CARNALL.

Price Fourpence.

London and New York: NOVELLO, EWER and Co.

Second Edition. Price Sixpence.

MAGNIFICAT and NUNC DIMITTIS in A. By I. H. STAMMERS. A second Setting in E flat, 2d.

London and New York: NOVELLO, EWER and Co.

HARVEST ANTHEM and HYMN-TUNE.

BLESSED BE THOU.—Four Voices, Octavo, 3d.

SING TO THE LORD." Harvest Hymn 14d.

Tonic Sol-fa 1d.

COMPOSED BY

E. BUNNETT, Mus.D., Cantab.

London and New York: NOVELLO, EWER and Co.

BENEDICITE, OMNIA OPERA.—Set to Music in Chant Form by J. H. LEWIS, Mus.D., Organist and Choir-master, Twickenham Parish Church, and Warden, Church Choir Guild. Price Threepence.

London and New York: NOVELLO, EWER and Co.

Specimen copy of above free from the COMPOSER, "Silvermead," Twickenham, S.W.

Twenty-second Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each.—Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. ST. J. B. JOULE. Large type, price 2s. 6d. This Psalter, having been collated with the Sealed Books, is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers.

Tenth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Seventh Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 4to, in cloth, elegant, price 7s. 6d.

Seventh Edition.

THE ORDER FOR THE HOLY COMMUNION.

Harmonised on a Monotone in a very simple manner for Parochial use. By B. ST. J. B. JOULE. Price 3d.

London and New York: NOVELLO, EWER and Co.

SANCTUS, Benedictus, Agnus Dei, Gloria, for choral celebration of Holy Communion. Composed by the Rev. V. W. POPHAM, M.A. 9d. Twenty Tunes for well-known Hymns. 1s.

London and New York: NOVELLO, EWER and Co.

CHURCH MUSIC

BY

EDWARD BUNNETT, Mus.D., Cantab.

JUST PUBLISHED.

MAGNIFICAT & NUNC DIMITTIS in E

Four Voices. Octavo. Price Threepence.

ANTHEMS.

ADVENT.—"O Lord, Thou art my God." Four voices. Octavo 3d.

CHRISTMAS.—"In the beginning" 3d.

"The Lord hath prepared" 3d.

"I was glad" 3d.

SERVICES.

Te Deum laudamus in E. Octavo 3d.

Benedictus and Jubilate in E 3d.

Cantate Domine and Deus Misereatur in E. Octavo 3d.

Magnificat and Nunc dimittis in F. Octavo 3d.

" .. with Welsh words. Octavo 3d.

" .. in Tonic Sol-fa 14d.

" .. in A. Octavo 3d.

" .. in Tonic Sol-fa 14d.

The Preces and Responses, with Litany, set in simple form for

Four Voices 4d.

Amen (on Card) 1d.

SECULAR.

Song, "By the wayside." Soprano net 1s. 6d.

"The Last Prayer." Contralto 1s. 6d.

Part-Song, "Over hill, over dale." Four Voices 3d.

"The Rhine Maiden" 3d.

"Beware" 1d.

List of all compositions by the same Composer to be had of the

Publishers, NOVELLO, EWER and Co.

Second Thousand. Price 1s.

OFFERTORY SENTENCES

By DR. CHAMBERS.

THE LONDON MUSIC PUBLISHING Co., 7, Great Marlborough St., W.

CHURCH MUSIC

BY

C. F. ABDY WILLIAMS, Mus. Bac., Oxon.

MAGNIFICAT and NUNC DIMITTIS in F. Price 4d.

"Worthy of the attention of Choirmasters."—Musical World.

BENEDICITE, OMNIA OPERA, in chant form. Price 1d.

TE DEUM LAUDAMUS, in chant form. Price 1d.

London and New York: NOVELLO, EWER and Co.

ANTHEMS by R. T. CLARK-MORRISON.—

"Some trust in chariots." Easy and effective. Price 2d.

"O give thanks unto the Lord." An excellent Anthem for Church

Festivals. Price 3d.

London and New York: NOVELLO, EWER and Co.

GILL'S EASY VOLUNTARIES.—"Messiah,"

"Judas," "Elijah," "Creation," "St. Paul." 1s. each set of

twenty Voluntaries.

London and New York: NOVELLO, EWER and Co.

THE "TRIUMPHAL MARCH" from the Cantata **THE RETURN OF ISRAEL TO PALESTINE.** By JOHN M. W. YOUNG. Arranged for the Organ by the COMPOSER. Price 1s. 6d. net.

London and New York: NOVELLO, EWER and Co.

TWO ANTHEMS, by W. H. WILSON.—**TEACH ME THY WAY.** "Is a little gem certain to please wherever it is introduced."—*Musical Times.* O HOW AMIABLE ARE THY DWELLINGS. Suitable for Dedication Services or General use. Price Three pence each.

London and New York: NOVELLO, EWER and Co.

THE SECOND ADVENT

SACRED CANTATA

SOLOS FOR TENOR AND BASS, EASY CHORUSES,

AND

FOUR WELL-KNOWN HYMNS FOR THE CONGREGATION.

PART I.—THE CRY OF THE CHURCH.

PART II.—THE SIGNS. PART III.—THE ADVENT.

PART IV.—THE TRIUMPH OF THE CHURCH.

These four parts may (if preferred) be sung separately as Anthems on the four Sundays in Advent.

The Words selected from Holy Scripture by the Rev. C. T. MAYO.

THE MUSIC (EXCEPT THE HYMN TUNES) COMPOSED BY

ARTHUR H. D. PRENDERGAST.

Vocal Score, with Organ Accompaniment, 1s. 6d.

Words only (with the Hymn Tunes), 1d.

London and New York: NOVELLO, EWER and Co.

POPULAR CHRISTMAS ANTHEMS.

By CALEB SIMPER.

- | | |
|--|-----|
| *REJOICE GREATLY. New. | 3d. |
| *BREAK FORTH INTO JOY. 4th 1,000 | 4d. |
| Sung with great success at several Choral Festivals. | |
| *THE HEAVENS ARE TELLING. 4th 1,000 | 3d. |
| *BLESSED BE THE LORD GOD. 10th edition | 4d. |
| LET US NOW GO EVEN UNTO BETHLEHEM. 5th 1,000 | 3d. |
| WE HAVE SEEN HIS STAR. 20th Edition | 4d. |
| SING, O HEAVENS. 14th 1,000 | 3d. |
| GLORY TO GOD IN THE HIGHEST. 13th Edition | 3d. |
| AND HE SHALL REIGN. 11th 1,000 | 3d. |
| THERE WERE SHEPHERDS. 10th Edition | 3d. |
| BEHOLD, I BRING. 29th Edition | 3d. |
| EASY HOLY COMMUNION SERVICE IN E FLAT. 4th 1,000 | 4d. |
| MAGNIFICAT AND NUNC DIMITTIS IN E. 33rd Edition | 4d. |
| MAGNIFICAT AND NUNC DIMITTIS IN E FLAT. 10th Edition | 4d. |

Those marked * may be had in Tonic Sol-fa.

CHRISTMAS CAROLS.

- | | |
|--------------------------------------|-------------------------------------|
| 1. CAROL, SWEETLY CAROL. 1d. | 4. COME, HAIL THE DAY. 1d. |
| 2. O LOVELY STAR. | 5. GOOD NEWS AND PEACE. 1d. |
| 3. WHAT DO THEY SAY? | 6. SWEETEST MUSIC. |

Words only, complete, 3s. 3d. per 100.

London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

CHRISTMAS ANTHEMS, &c.

By EDWYN A. CLARE.

Easy, Effective, and Pleasing.

- | | |
|--|-----|
| BEHOLD, I BRING. 6th 1,000 | 3d. |
| SING, O HEAVENS. 4th 1,000 | 3d. |
| MAGNIFICAT AND NUNC DIMITTIS IN D. 3rd 1,000 | 4d. |
| PRaise THE LORD, O JERUSALEM. 7th 1,000 | 3d. |
- An easy Anthem, suitable for any special occasion.
WE HAVE SEEN HIS STAR. New Christmas Anthem. Ready about the 20th. Price 3d.

London and New York: NOVELLO, EWER and Co.

BENEDICITE, OMNIA OPERA. For Advent. Set to music by C. W. WILKES, Organist and Choirmaster, St. Lawrence, Catford, S.E. Price 2d. "Bright, melodious, and congregational." Specimen copy free from the COMPOSER, "Coopera," Catford Bridge, S.E.

London and New York: NOVELLO, EWER and Co.

COMPOSITIONS BY ARTHUR R. WHITLEY, A.T.C.L.

MAGNIFICAT AND NUNC DIMITTIS in E flat (Second Edition). Price 3d. "Smoothly written."—*Musical Times.* "We recommend this service for the use of country choirs."—*Church Bells.*
GOOD NIGHT! BELOVED. Serenade for A.T.C.L. Price 3d. "Very melodiously set to music."—*Daily News.* "Set with much taste and simplicity."—*Graphic.*
Sung by the South London Musical Club, the Stock Exchange Male Voice Choir, and other Societies.

London and New York: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.

THE DREAM. Sir PHILIP SIDNEY. S.A.T.B. 3d.
HYMN TO PEACE. Soli, Chorus, and Orchestra 6d.

COMPOSED BY

VYVYAN WALLIS POPHAM.

London and New York: NOVELLO, EWER and Co.

TEN CHRISTMAS CAROLS

SET TO MUSIC BY

EDWARD BUNNETT, Mus.D., CANTAB.

Price, in paper wrapper, complete, 1s.; or, in single numbers, 1d. each.

CONTENTS.

- | | |
|--|------------------------|
| 1. The Carolers. | 6. Christmas Eve. |
| 2. The stars are shining bright and clear. | 7. Hark! the bells. |
| 3. Carol, sweetly carol. | 8. A Christmas Carol. |
| 4. Christmas Bells. | 9. Joyful is the morn. |
| 5. A child this day is born. | 10. Noel. |
| 6. Hark! what mean those holy voices? | |
| 7. The Angels' Carol. | |
| 8. While shepherds watched. | |
| 9. Angels from the realms of glory. | |
| 10. A Christmas Chime. | |

The Words of the above, which are chiefly copyright, can be had complete of the COMPOSER. Price One Penny.

Also, by same COMPOSER,

A SECOND SET OF TEN CHRISTMAS CAROLS.

CONTENTS.

- | | |
|--------------------------------------|------------------------|
| 1. Awake! arouse! ye Christian band. | 6. Christmas Eve. |
| 2. Ring out, sweet chimcs. | 7. Hark! the bells. |
| 3. Brightest and best. | 8. A Christmas Carol. |
| 4. Hail! happy morn. | 9. Joyful is the morn. |
| 5. O let our voices. | 10. Noel. |

Price, in paper wrapper, complete, 1s.; or, in single numbers, 1d. each. Words of the above can be had of the COMPOSER. Price 1d.

London and New York: NOVELLO, EWER and Co.

THREE CHRISTMAS CAROLS. By H. HUDSON.

Price 3d. net.

Good Christian men. While shepherds watched.

Christ the Lord (Words by Miss HOLDSWORTHY).

"Exceedingly tuneful and effective."

London and New York: NOVELLO, EWER and Co.

By the same Composer.

CAROLS FOR THE CHURCH SEASONS.

- | | |
|--------------------|------------------------|
| 3 for Christmas. | 1 for Whitsuntide. |
| 1 " Easter. | 1 " Flower Services. |
| 1 " Ascensiontide. | 1 " Harvest Festivals |
| | (Words by G. HERBERT.) |

London and New York: NOVELLO, EWER and Co.

COMPOSITIONS BY HAYDN KEETON.

Mus.D., Oxon., Organist of Peterborough Cathedral.

Just Published.

CHANTS, Single, Double, Triple, and Quadruple. As used in Peterborough Cathedral with the Bishop of Durham's Paraphrase Psalter. Price 6d.
Messrs. HORSFALL and BAILEY, 48, John William St., Huddersfield.

TE DEUM and BENEDICTUS in C	8d.
BENEDICITE	10
MAGNIFICAT and NUNC DIMITTIS in B flat	0 2
ANTHEMS.	
THE EYES OF ALL	0 1
FROM THE RISING OF THE SUN	0 4

London and New York: NOVELLO, EWER and Co.

UNTO HIM THAT LOVETH US 0 2
London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

BEHOLD, HOW GOOD AND JOYFUL
Anthem. Composed for the Festival of United Choirs. By CHARLES GARDNER. Price Fourpence.
London and New York: NOVELLO, EWER and Co.

CHURCH MUSIC

BY

VYVYAN WALLIS POPHAM.

CHRISTMAS CAROLS.

- | | |
|---|-----|
| While shepherds (Old Cornish Carol). Full | 2d. |
| Shepherds in the field. Full | 3d. |
| Christians, be thankful. Full | 2d. |
| All my heart. Solo and Chorus | 6d. |

The Offertory Sentences from the Gospels	6d.
Sanctus, Benedictus, Agnus Dei, Gloria	6d.
Twenty Tunes for well-known Hymns	1s.

London and New York: NOVELLO, EWER and Co.

TOM, THE PIPER'S SON. By ALFRED ALLEN.
"A part-song of point and humorous character, which ought to become popular."—*Liverpool Mercury.* "The composition is rightly styled 'humorous,' and would serve to brighten the concerts of many a choral society."—*Liverpool Courier.* Price 3d.
London and New York: NOVELLO, EWER and Co.

NEW PART-SONG, S.A.T.B. THE CLANSMEN.
By T. W. BLAKEY. Price 4d.
London and New York: NOVELLO, EWER and Co.

COMPOSITIONS

BY

JOHN H. MEE.

HORATIUS

BALLAD

FOR MEN'S VOICES AND ORCHESTRA.

The Words from the Poem by Lord MACAULAY.

OCTAVO, ONE SHILLING.

MISSA SOLENNIS

IN B FLAT MAJOR

FOR DOUBLE CHORUS AND ORCHESTRA.

OCTAVO, TWO SHILLINGS.

MORAM FACIENTE SPONSO

MOTET FOR SIX VOICES

(Latin and English words).

OCTAVO, SIXPENCE.

MADRIGALS.

"THE LESSON OF LOVE"

(Dedicated to Mr. Alfred Broughton's Leeds Choir).

OCTAVO, FOURPENCE.

"CHLORIS SINGING"

(Madrigal Society's Prize Madrigal, 1887).

OCTAVO, SIXPENCE.

STRING QUARTET

IN G MAJOR

(Composed for the Oxford University Musical Union).

QUARTO, FOUR SHILLINGS.

GOD, WHO AT SUNDRY
TIMES

ANTHEM FOR CHRISTMAS.

(NOVELLO'S OCTAVO ANTHEMS, No. 344, price Fourpence.)

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Third Edition. Fifth and Sixth Thousand.
This Edition contains the additional Soprano air "Sun of my Soul."

THE TEN VIRGINS

A SACRED CANTATA

FOR FOUR SOLO VOICES AND CHORUS

BY

ALFRED R. GAUL

(Op. 42)

COMPOSER OF "THE HOLY CITY," "RUTH," "PASSION SERVICE,"
"JOAN OF ARC," &c."The work will certainly go through Saxondom in the wake of its predecessors from the same pen."—*London Daily Telegraph*."Must attain popularity wherever heard. Infinitely superior to any previous effort of the composer."—*Liverpool Daily Courier*.

"The Cantata is replete with charming music of that school which every one can appreciate, and which found so distinguished a master in Mendelssohn. If composers would have their works popular with choral societies, it is only reasonable to expect that they will bestow a fair share of their attention upon the choruses. The old masters knew this, and there is no doubt that the fact has much to do with the long-continued popularity of their works; and there is equally little doubt, we think, that the principal cause of the failure of so many works produced now-a-days is the uninteresting nature of the choruses. Compare the choruses of the three most popular works ever produced—'The Messiah,' 'Creation,' and 'Elijah'—with a large number of modern works, and our meaning will be clear. If we mistake not, such thoughts as these passed through Mr. Gaul's mind when he set himself to compose those works which have placed him in the front rank of English composers—the 'Holy City,' 'Joan of Arc,' and 'The Ten Virgins'—and that the public endorse his views is proved by the enormous sale which these works have had."—*Newcastle Daily Journal*, Dec. 17, 1890.

"The subject is an excellent one for a Cantata . . . a stronger work than 'Joan of Arc.' . . . Melodious, vocal, and of moderate difficulty, and, like Mr. Gaul's earlier Cantatas, will be eagerly welcomed by societies in search of new works having these characteristics."—*Newcastle Daily Leader*, Dec. 16, 1890.

BOW AND BROMLEY INSTITUTE CHOIR—"The hall was overcrowded by an audience that was disposed to encore every other number of the work. If the verdict of a miscellaneous audience, that could have no possible reason for being favourably prejudiced, is of any account in estimating the merit of a new work, a career that will rival that of the same composer's 'Holy City' may be predicted for 'The Ten Virgins.' That Mr. Gaul should have secured this undoubted popular success with a work far more contrapuntal than any of his former works, is a remarkable tribute to his power of welding science and beauty into one whole."—*Musical Times*, Dec. 1, 1890.

"A distinct advance upon any of its predecessors."—*Birmingham Daily Post*.

"That 'The Ten Virgins' is a much finer work than the everywhere favourite 'Holy City' we have no doubt whatever."—*Birmingham Daily Gazette*.

The above Cantata has been specially planned to meet the requirements of Musical Societies, the greater portion being choral, including three numbers for Sopranos and Contraltos (The Virgins).

Price, paper cover, 2s. 6d.; paper boards, 3s.; cloth, gilt, 4s.; Tonic Sol-fa, 1s.; Vocal parts, each 1s. Words only, 5s. per 100.

Staff Edition. Eleventh to Fifteenth Thousand.

JOAN OF ARC

A DRAMATIC CANTATA

BY

ALFRED R. GAUL.

PRODUCED WITH THE UTMOST SUCCESS BY THE
BIRMINGHAM FESTIVAL CHORAL SOCIETY.

"The Exeter Oratorio Society last night achieved a brilliant success, and it may safely be said, without fear of exaggeration, that never before have they performed a work more satisfactory to themselves or more interesting to the audience than 'Joan of Arc.'"—*Western Times*.

"One of the most delightful Concerts ever given by the South Shields Choral Society was that of last evening, when the principal piece was 'Joan of Arc.' We cannot speak too highly of Mr. Gaul's work, which is of the most interesting description, and will doubtless soon be a favourite with choral societies."—*Shields Daily News*.

Paper cover ..	.. price	2 6	Tonic Sol-fa ..	.. price	1 0
" boards ..	.. "	3 0	Vocal parts ..	each	1 0
Scarlet cloth ..	.. "	4 0	Words only ..	per 100	7 6

FOR THE USE OF CHORAL SOCIETIES.—An Arrangement of the Orchestral Parts for Pianoforte and Harmonium, by J. W. ELLIOTT. Price 7s. 6d.

The gratuitous loan of Instrumental parts may be had on application to the COMPOSER, and full liberty is given to perform these Cantatas and to insert the words in any programme without further permission.

London and New York: NOVELLO, EWER and CO.

TO CHORAL SOCIETIES.

ORATORIOS, CANTATAS, &c.,

RECENTLY PUBLISHED.

	Paper Cover.	Paper Boards.	Clash Gilt.		Paper Cover.	Paper Boards.	Clash Gilt.
P. ARMES.				C. H. LLOYD.			
ST. BARNABAS	2/0	—	—	ALCESTIS	3/0	—	—
G. J. BETJEMANN.				ANDROMEDA	3/0	3/6	5/6
THE SONG OF THE WESTERN MEN	1/0	—	—	HERO AND LEANDER	1/6	—	—
ETHEL M. BOYCE.				SONG OF BALDER	1/0	—	—
THE LAY OF THE BROWN ROSARY	1/6	—	—	THE LONGBEARD'S SAGA (Male			
YOUNG LOCHINVAR	1/6	—	—	Voices)	1/6	—	—
J. F. BRIDGE.				A SONG OF JUDGMENT	2/6	3/0	4/0
ROCK OF AGES (Latin & English words)	1/0	—	—	HAMISH MacCUNN.			
(Tonic Sol-fa, 4d.)				LORD ULLIN'S DAUGHTER	1/0	—	—
CALLIRHOË	2/6	3/0	4/0	(Tonic Sol-fa, 8d.)			
(Tonic Sol-fa, 1/6)				THE LAY OF THE LAST MINSTREL	2/6	3/0	4/0
THE REPENTANCE OF NINEVEH..	2/6	3/0	4/0	(Tonic Sol-fa, 1/6)			
DUDLEY BUCK.				A. C. MACKENZIE.			
THE LIGHT OF ASIA	3/0	3/6	5/0	VENI, CREATOR SPIRITUS	2/0	—	—
F. CORDER.				ROSE OF SHARON	5/0	6/0	7/6
THE BRIDAL OF TRIERMAIN	2/6	—	—	(Tonic Sol-fa, 2/-)			
(Tonic Sol-fa, 1/-)				THE STORY OF SAYID	3/0	3/6	4/6
H. COWARD.				THE DREAM OF JUBAL	2/6	3/0	4/0
THE STORY OF BETHANY	2/6	3/0	—	THE NEW COVENANT	1/6	—	—
(Tonic Sol-fa, 1/6)				THE COTTER'S SATURDAY NIGHT	2/0	—	—
F. H. COWEN.				C. HUBERT H. PARRY.			
SLEEPING BEAUTY	2/6	3/0	4/0	BLEST PAIR OF SIRENS	1/0	—	—
(Tonic Sol-fa, 1/6)				JUDITH; or, THE REGENERATION OF			
ST. JOHN'S EVE	2/6	3/0	4/0	MANASSEH	5/0	6/0	7/6
(Tonic Sol-fa, 1/6)				ODE ON ST. CECILIA'S DAY	2/0	—	—
RUTH	4/0	4/6	6/0	(Tonic Sol-fa, 1/-)			
(Tonic Sol-fa, 1/6)				L'ALLEGRO	2/6	—	—
A SONG OF THANKSGIVING	1/0	—	—	DE PROFUNDIS	2/0	—	—
ANTONÍN DVOŘAK.				CIRO PINSUTI.			
REQUIEM MASS	5/0	6/0	7/6	PHANTOMS (Italian and English Words)	1/0	—	—
THE SPECTRE'S BRIDE	3/0	3/6	5/0	E. PROUT.			
A PATRIOTIC HYMN	1/6	—	—	THE RED CROSS KNIGHT	4/0	4/6	6/0
H. J. EDWARDS.				(Tonic Sol-fa, 2/-)			
PRAISE TO THE HOLIEST	1/6	—	—	DAMON AND PHINTIAS (Male Voices)	2/6	—	—
ROSALIND FRANCES ELLICOTT.				CHARLES B. RUTENBER.			
ELYSIUM	1/0	—	—	DIVINE LOVE	2/6	—	—
ROBERT FRÄNZ.				C. SAINT-SAËNS.			
PRAISE YE THE LORD (PSALM 117)	1/0	—	—	THE HEAVENS DECLARE (PSALM 19)	1/6	—	—
G. GARRETT.				SCHUMANN.			
HARVEST CANTATA	1/0	—	—	THE MINSTREL'S CURSE	1/6	—	—
(Tonic Sol-fa, 6d.)				THE KING'S SON	1/0	—	—
F. GERNSHEIM.				A. SOMERVELL.			
SALAMIS (Male Voices)	1/6	—	—	MASS (in C minor)	2/6	—	—
HERMANN GOETZ.				C. VILLIERS STANFORD.			
THE WATER LILY (Male Voices)	1/6	—	—	EDEN	5/0	6/0	7/6
CH. GOUNOD.				CARMEN SÆCULARE	1/6	—	—
THE REDEMPTION	5/0	6/0	7/6	THE REVENGE	1/6	—	—
(Tonic Sol-fa, 2/-)				(Tonic Sol-fa, gd.)			
DITTO (French words)	8/4	—	—	THE VOYAGE OF MAELDUNE	2/6	3/0	4/0
DITTO (German words)	10/0	—	—	THE BATTLE OF THE BALTIC	1/6	—	—
TROISIÈME MESSE SOLENNELLE	2/6	—	—	J. STAINER.			
MORS ET VITA	6/0	6/6	7/6	THE CRUCIFIXION	1/6	—	—
(Tonic Sol-fa, Latin and English				(Tonic Sol-fa, gd.)			
Words, 2/-)				ARTHUR SULLIVAN.			
ADOLF JENSEN.				THE GOLDEN LEGEND	3/6	4/0	5/0
THE FEAST OF ADONIS	1/0	1/6	—	(Tonic Sol-fa, 2/-)			
OLIVER KING.				C. M. VON WEBER.			
BY THE WATERS OF BABYLON				IN CONSTANT ORDER (Hymn)	1/6	—	—
(PSALM 137)	1/6	—	—	C. LEE WILLIAMS.			
FRANZ LISZT.				THE LAST NIGHT AT BETHANY	2/0	2/6	—
THE THIRTEENTH PSALM	2/0	—	—	(Tonic Sol-fa, 1/-)			
				CHARLES WOOD.			
				ODE TO THE WEST WIND	1/0	—	—

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED WITH GREAT SUCCESS AT THE CRYSTAL
PALACE CONCERTS AND THE HEREFORD FESTIVAL.

BENEDICTUS

ARRANGED FOR SMALL ORCHESTRA BY THE COMPOSER FROM

SIX PIECES FOR VIOLIN

With Pianoforte Accompaniment

COMPOSED BY

A. C. MACKENZIE.

(Op. 37.)

Full Score, 5s.; Orchestral Parts, 3s. 6d.;

Also, as originally written for Violin Solo with Pianoforte
Accompaniment, 2s.

THE DAILY TELEGRAPH.

As an exceptional case, this movement absolutely gains by the change to which it has been subjected, the impassioned religious melody acquiring force by being played in chorus, and added beauty by a rich accompaniment of strings, horns, and wood-wind. The audience at once pronounced the piece a success, and the composer bowed his thanks for sustained applause from his place in the gallery.

Dr. Mackenzie's "Benedictus" came between the two new works, where its reposeful beauty brought a sense of rest and relief. The long and eloquent melody of the piece was finely played by the first violins, led by Mr. Carrodus, and the whole performance produced an effect which could only come from a display of the highest art. The "Benedictus" was a third demonstration in one morning of the stuff that is in our native composers. (Hereford Festival.

STANDARD.

Dr. Mackenzie's "Benedictus" was originally written for violin, with pianoforte accompaniment. Since then the author has appreciated the capabilities of the music in an orchestral sense, and after several attempts—this composer, like Mendelssohn, never being satisfied at the offset—has written his score for a small orchestra. . . . So charming did this piece prove that the applause was unanimous, and was maintained until the composer had appeared at the end gallery and bowed his acknowledgment.

MORNING POST.

There are beautiful harmonies accompanying the phases of melody, and the whole piece, which is replete with dignity and distinguished by originality, forms a most grateful addition to orchestral *répertoires*.

DAILY CHRONICLE.

The clever musician has since scored it for a small orchestra, assigning the violin solo to the whole of the violins, and providing work for the other strings, flutes, clarinets, bassoons, and horns, in which form it is likely to obtain as much popularity on the platform as the first setting in the salon. It is a beautiful, quietly flowing melody, with such an elegant accompaniment as only a composer of genuine taste and sympathetic nature, having a perfect knowledge of the means of the instruments he introduces, could place upon paper.

THE OBSERVER.

The two leading themes are in themselves beautiful, and their scenic beauty is enhanced by exquisite orchestration, in which the wind instruments above-named, in conjunction with the violas, violoncellos, and double-basses, are happily employed. . . . This "Benedictus" is likely to become popular throughout the musical world.

THE GLOBE.

Dr. A. C. Mackenzie's new "Benedictus" for violin and orchestra (first public performance) is short and comparatively simple, but will add to his fame. . . . The "Benedictus" is a polished gem.

SUNDAY TIMES.

Dr. A. C. Mackenzie's new "Benedictus for Orchestra," a transcription of one of his "Six Pieces for Violin and Piano," Op. 37, is a gem of melody encased in a beautiful instrumental setting.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

DAVIDSON PALMER'S METHOD.

FOR FULL INFORMATION SEE MR. PALMER'S NEW WORK.

MANUAL OF VOICE-TRAINING

(WITH A COMPLETE COURSE OF EXERCISES) BY

E. DAVIDSON PALMER, Mus. Bac., OXON.

Post-free, 2s., of the AUTHOR, 2, Highwood Road, Upper Holloway, N.; or, of the Publisher, JOSEPH WILLIAMS, 21, Berners Street, W.

SYNOPSIS.

Two ways of producing the voice.—The truth about Registers.—Falsetto.—How Tenors are spoilt.—"Chest-voice."—Way to get rid of Falsetto.—Why women's voices are supposed to have three registers.—"Head-voice" and "Mixed voice."—"Thick" and "thin" registers.—Breaking of the voice.—How its natural development is prevented.—What to do with it at the Transition-period.—"Throaty" and Nasal tone.—Pronunciation.—The Baritone and Contralto of "short compass."—How Mezzo-sopranos are spoilt.—Robust Tenors and false training.—Children's voices and Nature's method.—Training of Choir-boys.

Mr. PALMER's Pamphlet, THE TRAINING OF MEN'S VOICES (revealing the secret of Voice Production), 2nd Edition, post-free, 6d., may also be had of the AUTHOR, address as above; or, of THE LONDON MUSIC PUBLISHING CO., 7, Great Marlborough Street, W.

MUSICAL WORKS BY

GEO. OAKEY, Mus. Bac.

PUBLISHED BY

J. CURWEN & SONS, 8 & 9, WARWICK LANE, LONDON, E.C.

TEXT-BOOK OF HARMONY.

Fifth Edition. 3s.

TEXT-BOOK OF MUSICAL ELEMENTS.

Second Edition. 1s. 6d.

TEXT-BOOK OF COUNTERPOINT.

Sixth Edition, enlarged. 2s.

FIGURED BASS.

Just published. 1s.

The Author attends Colleges and Schools, and gives lessons by correspondence. Address, Mr. GEO. OAKEY, Mus. Bac., Cantab., Cambridge Villa, Margery Park, Upton, London, E.

WEBSTER'S GROUNDWORK OF MUSIC.

Second Edition.

BOOK I. PRICE 1s. 6d.

"Webster's method of exposition is logical and scientific."—*The Athenaeum*, August 16, 1888.

KEY TO THE ABOVE, FOR TEACHERS' USE.

PRICE 1s. 6d.

WEBSTER'S GROUNDWORK OF MUSIC.

Second Edition.

BOOK II. PRICE 1s. 6d.

"A series of examination papers of great value."—*School Board Chronicle*, January, 1888.

WEBSTER'S CHILD'S PRIMER OF THE THEORY OF MUSIC.

PRICE 1s. 6d.

WEBSTER'S MUSIC COPYBOOK.

PRICE 6d.

LONDON: SIMPKIN, MARSHALL, HAMILTON, KENT and Co., Limited.

Just Published. PRICE ONE SHILLING.

A GUIDE FOR PIANOFORTE STUDENTS

By F. DAVENPORT,

Professor of Harmony and Composition at the Royal Academy of Music, and

J. PERCY BAKER,

Associate of the Royal Academy of Music.

LONDON: LONGMANS, GREEN and Co.

HARMONY LESSONS (2nd Ed.), for classes or self-tuition. By C. A. TREW. Used at London Academy of Music. "Your little work contains many excellent notions of Harmony clearly expressed."—*Manuel Garcia*. Price 1s.

SCHOTT, 159, Regent Street; and AUTHOR, 57, Addison Mansions, West Kensington.

FULL ORCHESTRAL PARTS TO "Messiah,"

"Judas Macabæus," "Cretion," Van Bree's "St. Cecilia's Day"; Overtures, Oratorio Selections, &c. Offers wanted. Charles Horsley, 3, Highfield, Scarborough.

PERFORMED AT THE HEREFORD MUSICAL FESTIVAL, 1891.

A SONG OF JUDGMENT.

A SACRED CANTATA

THE MUSIC COMPOSED BY

CHARLES HARFORD LLOYD.

PRICE TWO SHILLINGS AND SIXPENCE; Paper boards, 3s.; Cloth, gilt, 4s.; Full Score and Orchestral Parts, MS.

DAILY TELEGRAPH.

To sum up, this piece is the production of a man who has something to say and knows how to say it according to the rules of art. It is a work deserving of regard, and may with advantage pass at once into common use.

MORNING POST.

Dr. Lloyd, in his adoption of the form, has, by the originality with which he moulds it to his purpose, given a clever example of its happy use, and the particular number in the Cantata, "His glory covered the heavens," will probably be regarded as one of the most admirably devised portions of a work full of ingenuity and musicianlike power.

DAILY GRAPHIC.

Dr. C. H. Lloyd, the organist of Christ Church, Oxford, is already known as the composer of several works in which a graceful vein of melody is allied to refined and thoughtful scholarship. His new work, "A Song of Judgment," is eminently marked by these characteristics, and will unquestionably enhance his reputation as a composer of oratorio music.

DAILY CHRONICLE.

Altogether, "A Song of Judgment" is a pleasing and satisfying work that reflects credit upon its composer.

GUARDIAN.

The work is marked at all points by excellent workmanship; it is elegant in form, unfailingly vocal, and contains much excellent part-writing. In one number—the chorus with soprano solo, "His glory covered the heavens"—Dr. Lloyd has made use of the *passacaglia* form with admirable results.

GLOUCESTER JOURNAL.

Suffice it to say, with regard to "A Song of Judgment," that the charm of melody is never lost sight of, and never made subservient to musical cleverness, but is wedded to ingenuity and scholarship.

MANCHESTER GUARDIAN.

For Church festivals we hardly know anything more appropriate or more representative of the talents of our modern English Church composers.

PRAISE TO THE HOLIEST.

MOTET FOR SOPRANO SOLO, CHORUS, AND ORCHESTRA

THE MUSIC COMPOSED BY

HENRY J. EDWARDS.

PRICE ONE SHILLING AND SIXPENCE; Full Score and Orchestral Parts, MS.

TIMES.

It is a sound and musicianly piece of work, beginning, after a prelude of no great significance, with a broadly-conceived fugal chorus. The soprano solo, "O wisest Love," is very melodious, and a striking modulation near the close just saves it from a certain monotony caused by the repetition of the words. An ensemble for choir and soloist, opening with an unaccompanied setting of "O generous Love," is worked up to a most effective climax.

MORNING POST.

Dr. Edwards has set out his music in such wise that while it is of distinctly festival standard, it is not beyond the reach of those choral societies which do not consider trouble in the preparation of a work altogether needless. The vocal parts are singable, and the accompaniments simple, easy, and effective. The soprano solo in the composition is well designed, and was sung by Madame Albani with an enthusiastic expression which testified to her great liking for and interest in the work.

STANDARD.

Dr. Edwards has throughout avoided difficulties of every sort, and his work is, therefore, adapted to the requirements of small choral societies.

DAILY NEWS.

His music is an excellent example of the English Church style, and although for the most part absolutely unambitious, it furnishes at least in the final movement plenty of proof of its composer's technical skill.

SUNDAY TIMES.

The new motet, "Praise to the Holiest," for soprano solo, chorus, and orchestra, composed by Dr. Henry J. Edwards (a pupil of the late Sir Sterndale Bennett), proved to be a simple, pleasing little work, free from elaboration or ambitious striving after originality, and commendably brief in dimensions.

GUARDIAN.

Dr. Edwards, as in his earlier work, proves himself to have the command of an agreeable vein of melody; the orchestral introduction is pleasing, and the work characterised throughout by refined sentiment.

BRISTOL TIMES AND MIRROR.

There is one striking and commendable feature in the motet which deserves notice at the outset, and that is the diatonic character of the music. Another noticeable thing is the simplicity of the accompaniment, at least judged from the vocal score. These are qualities that are too often absent from works of present-day writers, hence their representation is, in many instances, confined to a single performance. Dr. Edwards, therefore, is wise in simplifying, consistently, his work, if he wishes it to become generally accepted by chorus masters, as he undoubtedly does, for he has brought it within the capabilities of choirs which do not lay claim to Festival standard of proficiency.

THE BATTLE OF THE BALTIC.

BALLAD BY THOMAS CAMPBELL

SET TO MUSIC FOR CHORUS AND ORCHESTRA BY

C. VILLIERS STANFORD.

PRICE ONE SHILLING AND SIXPENCE; Full Score, MS.; Orchestral Parts, in the Press.

THE TIMES.

The ballad achieved an immediate and unequivocal success, and the composer was recalled to the platform at its close.

DAILY GRAPHIC.

At the miscellaneous concert held in the Shire Hall in the evening, the principal novelty was Dr. Stanford's ballad for chorus and orchestra, "The Battle of the Baltic." This brilliantly scored and highly effective work was produced by Dr. Richter at one of his concerts a couple of months back. . . . We are free to confess that it gains greatly on a second hearing. Dr. Stanford's reading of his work puts an entirely new complexion upon it, and his indications were carried out with brilliant success by the Leeds choir.

MORNING POST.

Besides telling the story in a broad, manly, and thoroughly vigorous way, the influence of which arouses and fixes the attention, there is a vein of beautiful melody, which is especially grateful and is likely to help the popularity of the work with choral societies. The composer conducted his work and received a most enthusiastic welcome.

BRISTOL TIMES AND MIRROR.

It is not so dramatic as "The Revenge," but contains features which promise to make it acceptable to the general public. There is more melody, and many happy touches which cannot fail to charm. The Leeds contingent sang admirably. Dr. Stanford was cheered and recalled.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PRODUCED AT THE HEREFORD MUSICAL FESTIVAL, 1891.

DE PROFUNDIS

FOR SOPRANO SOLO, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

PRICE TWO SHILLINGS.

THE FULL SCORE AND ORCHESTRAL PARTS IN THE PRESS.

THE TIMES.

Dr. Parry has here attained to the highest degree of that art which conceals art: the hearer is never overburdened with a display of erudition, nor conscious of any want of freedom in the harmonic progressions, such as is too often felt when less expert hands attempt to wield many parts. The great complexity of the structure results mainly in an overwhelming richness and grandeur of effect, and the new Psalm need not fear comparison with the finest examples of church music of any period. It will be generally felt to be surpassed in beauty and emotional power by none of the composer's previous works.

DAILY TELEGRAPH.

All the masterfulness scattered through former productions seems concentrated here in one overwhelming mass, the proportions of which are beyond cavil. The work entitles Dr. Parry to be called our English Bach, for most of the qualities that made up the transcendent merit of the Leipzig cantor may be found in it. Briefly, the "De Profundis" is a masterpiece, and upon its addition to the repertory of English music our native art should be congratulated. . . . Through all the "De Profundis" rings the note of genius, and there is many a passage in the work which well illustrates the highest power of music, and, while engaging the intellect, elevates the soul. This, however, is more a matter of feeling than description. The effect of true music eludes the power of language. There now remains only to welcome the "De Profundis" into the highest category of English music, and to acclaim its composer as more than ever one of whom his countrymen have a right to be proud.

STANDARD.

The Executive Committee are to be congratulated, for they have been the means of giving a masterpiece to the world. English music is to-day richer by a work to which any composer, either living or dead, might feel proud to have appended his signature. This is high praise, but it is no exaggeration of the truth. The composer of "St. Cecilia's Day," "L'Allegro," and "Blest Pair of Sirens"—works full of masterly touches—has taken a further upward stride, and placed himself where he can be measured with the giants. . . . No English musician has ever put forward a grander display of contrapuntal skill, coupled with knowledge of artistic effect, and thus is brought to a close a work of which it is difficult to write without overstepping the bounds of moderation.

MORNING POST.

In his setting of the Latin version of the 130th Psalm given to-day he has combined all the best qualities of his musicianship shown in former productions, and has provided a work which is of a character which will tend to elevate native art, and make every one of its professors, both small and great, proud of their noble brother musician, as one who possesses all the ingenuity of the composers of the sixteenth, with the musical feeling and knowledge of the nineteenth centuries.

DAILY NEWS.

Dr. Parry must be congratulated on contributing to the Festival a veritable masterpiece in a form of musicianship in which few modern composers would probably care to follow him.

DAILY CHRONICLE.

The intensely devotional and pleading tone of the noble Psalm is completely reflected in the music, the words, and the harmony, both in its vocal and instrumental divisions, going hand in hand together with delightful evenness, until the end of the musical journey is reached. . . . The strength of the work is steadily progressive, until a climax is attained which for positive sublimity has not been exceeded by another composition heard in England since acquaintance was made with Dvorák's "Stabat Mater."

DAILY GRAPHIC.

The "De Profundis" is not a mere academical *tour de force*. Although the part-writing is occasionally of labyrinthine intricacy, it is a work in which the highest aims have been worthily received, and for sustained nobility of sentiment and splendour of harmony it ranks even higher than the same composer's "Blest Pair of Sirens," hitherto generally regarded as his masterpiece.

GUARDIAN.

Let all allowance be made for the spirit in which many of those present came to listen to the new work of the best beloved of English musicians, for the personal charm of the composer and for his honourable achievements in the past. Let all this be done, and still we say, as Schumann said of Chopin, "Hats off, gentlemen; here is a genius." . . . We can wish the lovers of good music who were not present no better fortune than that they may have without delay an opportunity of hearing this noble work adequately performed by some first-rate society.

SUNDAY TIMES.

Of all the ambitious flights attempted by Dr. Parry his "De Profundis" is the highest and the most successful. It is, in a word, his masterpiece. . . . The rendering at Hereford under the composer's guidance was adequate, and the enormous strength and beauty of the music created a profound impression.

WEEKLY DISPATCH.

It is a truly superb work, and the exclamation of an eminent critic at the conclusion of the performance, "This man is our English Bach," was fully justified. Dr. Parry has written for chorus in twelve parts, but the music, though splendid from a scientific point of view, is far from being mere science. It is Beethovenish in breadth of outline and wealth of expression.

BRISTOL TIMES AND MIRROR.

Notwithstanding its scholarly and deep character, there is a wealth of melody in the work which wins the admiration of the general public, while the masterly construction inspires the homage of the musician.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

CHAS. TUCKWOOD'S POPULAR PUBLICATIONS.

TO ORGANISTS AND THE PROFESSION.

ATTENTION is especially directed to the following New Series of Organ Music, comprised entirely of original selections of Mr. E. M. Flavell. The Work is well engraved and beautifully printed. The price within the reach of all.

THE NATIONAL ORGANIST.

A Series of Original Voluntaries, with Pedal Obligato. By EDWIN M. FLAVELL.

- BOOK 1.
1. Andante con moto.
 2. Postlude.
 3. Andante.
 4. Allegro con brio.

- BOOK 2.
1. Barcarolle.
 2. Onward! (March in G).
 3. Impromptu.
 4. Meditation.

- BOOK 3.
1. Melody.
 2. Spanish Romance.
 3. March in C.
 4. Prayer.
 5. Andante tranquillo.
 6. Offertoire.

- BOOK 4.
1. Tone-Poem.
 2. Melody.
 3. Offertoire in A.
 4. Chorale.
 5. Meditation at Eventide.
 6. Canzonetta.
 7. Prayer.

- BOOK 5.
1. Pastorella.
 2. Prelude in A minor.
 3. Idyll.
 4. Postlude.
 5. Adagio.
 6. Romance.

- BOOK 6.
1. Spring Song.
 2. March in D.
 3. Prayer.
 4. Evensong.
 5. Souvenir.
 6. Solemn movement.
 7. Concluding Voluntary

Nos. 1 to 7, beautifully bound, 5s. net. By post, 5s. 6d.

IMPORTANT ISSUE OF SIX NEW NUMBERS OF

THE MINSTER ECHOES,

Comprising a Selection of Original Voluntaries by Eminent Composers, with Pedal Obligato.

Price 1s. each. By post, 14 stamps.

- BOOK 19.
1. Sancta Maria (Song) .. M. Piccolomini.
 2. Poem Alfred Rawlings.
 3. Slumber (Song) Alfred Redhead.
 4. Festival Postlude J. E. Newell.
 5. Offertoire King Hall.
 6. Romance E. M. Flavell.
- BOOK 20.
1. A Mother's Vigil (Song) .. A. Rawlings.
 2. Prelude King Hall.
 3. Andante Charles Bradley.
 4. Moderato E. M. Flavell.
 5. Sanctus Alfred Rawlings.
 6. Intermezzo Alfred Redhead.
 7. Chorale King Hall.

- BOOK 21.
1. The Abbey March .. D'Auvergne Barnard.
 2. Romance in E E. M. Flavell.
 3. Communion King Hall.
 4. Interlude J. E. Newell.
 5. Abendlied Heber Trevor.
- BOOK 22.
1. The Two Choirs (Song) .. M. Piccolomini.
 2. Festival March Alfred Redhead.
 3. Pastorale Charles Bradley.
 4. Loud Voluntary E. M. Flavell.
 5. Meditation Heber Trevor.
 6. Prayer Heber Trevor.
 7. Cavatina Alfred Redhead.

- BOOK 23.
1. Within the Minster (Song) .. Vernon Key.
 2. Prayer A. Rawlings.
 3. Christie Eleison A. Rawlings.
 4. Grand March Arthur Garland.
 5. Moderato Heber Trevor.
 6. Slow movement J. E. Newell.

- BOOK 24.
1. Marcia D'Auvergne Barnard.
 2. Andantino Charles Bradley.
 3. Eternal Rest (Song) .. M. Piccolomini.
 4. Ave Maria Alfred Rawlings.
 5. Allegro con spirito E. M. Flavell.
 6. Farewell (Romance) E. M. Flavell.

Vol. IV., containing Books 19 to 24, bound in chocolate cloth, 7s. 6d.

THE VESPER VOLUNTARIES.—"Containing short Melodies for the Organ, Harmonium, or American Organ, which by their variety will be useful for Church purposes as Offertory Music, Interludes, or Voluntaries, and will certainly be welcome for their effective grace and simplicity, demanding no special executive skill in their performance."—*Saturday Review*.

Price 1s. each. By post, 1s. 2d.

- BOOK 1.—Sixteen Voluntaries By Nicholas Heins.
- 2.—Fifteen J. E. Newell.
 - 3.—Eleven W. Haynes.
 - 4.—Thirteen J. C. Beazley.
 - 5.—Thirteen A. J. Greenish, Mus. Bac.
 - 6.—Twelve Arthur Carnall, Mus. Bac.
 - 7.—Thirteen Arthur Graham.
 - 8.—Twelve E. Boggetti.
 - 9.—Twelve Theo. Bonheur.
 - 10.—Fifteen A. W. Marchant, Mus. Bac.
 - 11.—Eleven F. F. Rogers.
 - 12.—Fifteen J. Horspool.
 - 13.—Ten Odoardo Barri.
 - 14.—Twelve Jules Therese.
 - 15.—Twelve Seymour Smith.
 - 16.—Twelve Frank Manly.
 - 17.—Fifteen J. E. Newell.
 - 18.—Twelve Vernon Key.
 - 19.—Ten King Hall.
 - 20.—Twelve Alois Volkmer.
 - 21.—Ten D'Auvergne Barnard.
 - 22.—Eleven T. Hutchinson.
 - 23.—Ten Bruce Steane, Mus. Bac.
 - 24.—Fourteen E. M. Flavell.
 - 25.—Twelve Edward Elgar.
 - 26.—Eleven J. E. Newell.
 - 27.—Thirteen Alfred Rawlings.
 - 28.—Ten Alfred Redhead.
 - 29.—Twelve Heber Trevor.
 - 30.—Eleven Heber Trevor.

Volumes 1, 2, 3, 4, and 5, containing Six of the above numbers in each Book, handsomely bound in cloth, 5s. net. Post-free, 5s. 6d.

THE ORGANIST'S COMPANION.—A Companion Series to the Vesper Voluntaries.

Price 1s. each. By post, 14 stamps.

- BOOK 1. Twelve Voluntaries, &c. By Nicholas Heins.
2. Nine Arthur Graham.
 3. Fifteen J. E. Newell.
 4. Eleven Blakeman Welch.
 5. Twelve Arthur Graham.
 6. Eleven Wm. Blakeley.
 7. Fourteen Ed. M. Flavell.
 8. Twelve King Hall.
 9. Eight Chas. Bradley.
 10. Twelve Geo. W. Lloyds.
 11. Eight Ed. M. Flavell.
 12. Ten J. Horspool.

Volumes 1 and 2, containing Six of the above numbers in each Book, handsomely bound in cloth, 5s. net. Post-free, 5s. 6d.

THE CHRISTIAN PILGRIM. A Sacred Cantata. Composed by J. E. NEWELL.

PREFACE.

The growing custom of performing complete works in places of public worship has led the composer of the "Christian Pilgrim" to hope that his Cantata may be found acceptable in choirs, where the larger and more difficult works of the great masters are often inadmissible; it contains twenty-four numbers of Solo and Concerted Pieces, and can be effectively rendered, with either Pianoforte or Organ Accompaniment.

The words are selected passages of Holy Writ and well-known Hymns, and are intended to portray the life of the Christian Pilgrim through the many trials and temptations that beset him on his heavenly way, to the final triumph of eternal life.

May be performed freely everywhere.

Vocal Score, paper cover, 2s.; ditto, paper boards, 2s. 6d.; ditto, scarlet cloth, 3s. 6d.; choruses only, 1s. Orchestral Parts, 7s. 6d. net; post-free, 8s. Tonic Sol fa, 1s. net.

CHARLES TUCKWOOD, 64, BERNERS STREET, LONDON, W.

PERFORMED WITH GREAT SUCCESS AT THE CHESTER FESTIVAL, 1891.

RUDEL

A DRAMATIC CANTATA

BY

JOSEPH C. BRIDGE, M.A., MUS. DOC., OXON.

ORGANIST OF CHESTER CATHEDRAL.

Principal Soloists Soprano, Tenor, and Baritone.
Time of Performance One Hour and a Half.

VOCAL SCORES, ORCHESTRAL PARTS, AND FULL SCORE CAN BE HIRED.

OPINIONS OF THE PRESS.

"With regard to details Dr. Bridge must be congratulated upon the vigorous descriptiveness of his Cantata, upon the excellent, because unaffected and sympathetic, melodies that abound in it, and upon the many thoroughly distinctive and characteristic passages, orchestral and vocal, which lift the music out of the common rut. Here, in point of fact, we have a work that English choral societies will adopt as not only lying within their means but appealing to their sympathies."—*Daily Telegraph*.

"The novelty of the present Chester Festival possesses at least many of the elements of success. . . . Dr. J. C. Bridge lays on his colours with the hand of a man who is no novice at the work. . . . The entire Cantata is extremely effective."—*Daily News*.

"The introduction, entitled 'The Revels,' is an elaborate piece of orchestration, founded on the melody 'Sum'er is a coming in,' which is sung by a few tenors and basses in the distance. 'The Carman's Whistle' is quaintly introduced as an oboe solo, and the old-fashioned jig, 'The Cheshire Rounds,' with its peculiar syncopation, leads up to a dashing chorus, 'Now fill the cups with sparkling wine,' the rendering of which was enthusiastically applauded. Mr. Lloyd has a pretty *Andante* melody in three-four time to the words, 'Lovely are your ladies' eyes.' A quarrel between *Rudel* and *Sir Guy* is commenced in a duet, while the combat itself is portrayed in a stirring chorus. To Mr. Lloyd fell the principal portion of the work. The first part closes with the journey to Palestine, described by male voices in chorus and a tenor solo. The chorus of bowermaids, 'Sleep, mistress, sleep,' is exceedingly beautiful; and after this *Felise* is heard, for the first time, in the solo 'To-night the moon was bright,' at the end of which the maid's chorus is repeated. The Chorus of Templars, headed by *Rudel*, is another effective number, as is also the duet between *Felise* and *Rudel*, which was excellently sung by Miss Williams and Mr. Lloyd. The performance was received with great favour, and the composer was heartily applauded."—*Standard*.

"There are many ingenious as well as exceedingly happy touches in his orchestration, whilst his choruses and solos are grateful to the interpreters. A spirit of freshness, indicating that the composer has written with untied hands, may be considered a further recommendation to a work that, giving an opinion derived from first impressions, may be trusted to make its way."—*Daily Chronicle*.

"Let us say at once that 'Rudel' is a work of great interest. The conception is vigorous, and the choral part, which is at once a commentary and a description, is well carried out. . . . Undoubtedly Dr. Bridge has scored, and deserves the ovation which was freely given him last night."—*Pall Mall Gazette*.

"'Rudel' is a spirited work, and is likely to be popular with choral societies. It is straightforward and intelligible; the story is romantic, and the weaving in of the very old English tunes ingenious, and gives it a peculiar antique flavour and colouring."—*Globe*.

"It is full of beautiful melody, and the treatment throughout is vigorous and characteristic."—*Illustrated London News*.

"Dr. Bridge's music is clever and vigorous."—*Daily Graphic*.

"It is melodious, and the choruses, though effective, are by no means too difficult."—*Graphic*.

"Calculated to obtain popularity with provincial choral societies."—*Athenaeum*.

"The solos are so pretty, and the choral parts so interesting, though comparatively simple, that the Cantata will, in all probability, become popular amongst provincial choirs."—*Figaro*.

"With regard to the general character of the music it may be said that the composer has aimed at vigorous expression and picturesque effect through the medium of pure melody, directness and simplicity of treatment, and strong orchestral suggestiveness. In short, this is a most creditable production; far and away the best from the Composer's pen. All the numbers were received with more or less applause, and the work success may be writ large in the record of the Cantata's first start upon its career."—*Musical Times*.

"A work which will not be heard only to be forgotten, but which will live to be classed among the more popular of modern dramatic cantatas. The whole work is masterly in every respect. The music, though piquant and catchy, is neither flippant nor commonplace; it is marked by true contrapuntal skill, and the delicious orchestral colouring is the work of a composer who should certainly be a larger contributor to his country's music."—*Liverpool Courier*.

"From beginning to end there is not a dull moment in the first part of the Cantata. . . . and if what follows is less exciting, it is simply for the reason that the course of true love is made to run more smoothly than in the old adage. The latest contribution to English art will probably not be readily laid aside, for it is at least equal to the bulk of modern Festival commissions."—*Liverpool Daily Post*.

"While Dr. Bridge never forgets that in these days a composer has little chance of recognition who does not remind his readers and hearers that he is a scholar and a student; he is also sensible enough to remember that the overwhelming majority of those who go to concerts are neither students nor musicians. Accordingly he has allowed melody a considerable space in his score, and some of the situations of the work would assuredly have been inadequately dealt with had they not been treated in a tuneful fashion. The songs, the choral march, and above all, the duet in the second part, are pieces which an audience will always, as last night, take delight in on a first hearing."—*Manchester Guardian*.

"'Rudel' pleased by reason of its vigour and tunefulness. The choristers found their share of the score attractive and unexacting."—*Birmingham Gazette*.

"Dr. Bridge has written a work in which original imagination and a graphic style have a large place."—*Bradford Observer*.

"A bright and clever composition, showing great knowledge of and regard for effect, and full of vigour and go."—*Yorkshire Post*.

"In brief, without attempting Wagnerisms or trying to soar into the infinite, the latest contribution to the repertoire of English compositions is deservedly entitled to a high place."—*Glasgow Herald*.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

Edwin Ashdown's selection of Choruses for Treble Voices.

WITH PIANOFORTE ACCOMPANIMENT. PRICE 4d. EACH NET.

1. Steersman, steer our bark. Three-part (Flying Dutchman) Wagner
2. The winds now are still. Four-part (Flying Dutchman) Wagner
3. Spinning chorus. Four-part (Flying Dutchman) Wagner
4. Singing like me. Three-part Sir G. A. Macfarren
5. Parting. Three-part Sir G. A. Macfarren
6. The Mermaids. Three-part Sir G. A. Macfarren
7. Raise high the song. Three-part (Lohengrin) Wagner
8. Adown the wav'ring billows. Three-part (The Sea-Maidens) J. L. Roedel
9. 'Tis ours this happy season. Two-part (The Sea-Maidens) J. L. Roedel
10. Barcarolle ("Oh! 'tis pleasant"). Three-part (Oberon) Weber
11. Whispering breezes. Three-part (Knight of Palestine) Weber
12. Joy! joy! joy. Three-part (Knight of Palestine) Weber
13. The earth is clothed in flowers. Four-part (Fall of the Leaf) O. Barri
14. With hearts of joy. Three-part (Fall of the Leaf) O. Barri
15. Sing, sweet bird. Three-part (Fall of the Leaf) O. Barri
16. Haste to the church! Three-part (Bride of Burleigh) F. Schira
17. Chorus of angels. Four-part (Bride of Burleigh) F. Schira
18. Awake from slumber. Three-part (The Magic Well) F. Abt
19. O'er the flower-bespok'd meadows. Three-part (The Magic Well) F. Abt
20. I saw a land of wondrous beauty. Three-part (The Magic Well) F. Abt
21. Come, let us wreath the bridal flowers. Three-part (Orpheus and Eurydice) Offenbach
22. Now on music's wings. Three-part (Orpheus and Eurydice) Offenbach
23. Homeward we are wending. Three-part (May-tide) P. Mazzoni
24. Trip it lightly, gaily, brightly. Three-part (Harvest Queen) Godwin Fowles
25. Angel of peace. Three-part (Lohengrin) Wagner
26. In Thee we trust. Three-part (Pilgrims' Chorus, Tannhäuser) Wagner
27. Awake! awake! Three-part C. Gounod
28. Music and sunshine. Three-part C. Gounod
29. Joyous our life. Three-part (Elfin Knight) I. Gibsone
30. Sing, sisters, sing. Four-part (All Hallow Eve) B. Gilbert
31. Sunrise. Three-part (The Mountain Maidens) F. Romer
32. Sunset chorus. Three-part (The Mountain Maidens) F. Romer
33. Our old piano. Three-part F. Auger
34. Home bells. Three-part G. Schmitt
35. Dear home. Three-part (Tannhäuser) Wagner
36. Summer. Three-part (Tannhäuser) Wagner
37. For thee hath beauty. Three-part (Oberon) Weber
38. I remember one eve. Three-part (Elfin Knight) I. Gibsone
39. Vintage time. Three-part (Elfin Knight) I. Gibsone
40. Odours come with quiet spell. Three-part (A Summer Night) E. Aguilar
41. Sad is the parting. Two-part (Volkslied) German
42. Not in our grief alone. Two-part Henry Smart
43. A Christmas song. Two-part A. Adam
44. The Hymn of peace. Two-part W. H. Callcott
45. O' Southern wind. Two-part O. Barri
46. Dwellers of the spirit land. Two-part O. Barri
47. 'Tis summer. Two-part O. Barri
48. O! come to the grove. Two-part O. Barri
49. The snow. Two-part O. Barri
50. Come back. Two-part O. Barri
51. A Christmas carol. Two-part C. Gounod
52. The midnight bell. Two-part J. L. Roedel
53. Where the scented violet. Two-part (The Magic Well) F. Abt
54. See, the star of eve. Two-part (Elfin Knight) I. Gibsone
55. The cuckoo kept calling. Two-part (Elfin Knight) I. Gibsone
56. Come, let us go. Two-part (Elfin Knight) I. Gibsone
57. We will seek thee. Two-part (The Mountain Maidens) F. Romer
58. We are only village maidens. Two-part (May-tide) P. Mazzoni
59. John Peel. Two-part (Hunting song) D. Pentland
60. O! come hither. Two-part (Sacred) Henry Smart
61. O! give thanks. Two-part (Sacred) Henry Smart
62. O! praise the Lord with me. Two-part (Sacred) Mendelssohn
63. Hark! the hunter's merry horn. Two-part L. Zamboni
64. Old English pastimes. Two-part J. L. Battmann
65. The organ's peal. Two-part J. L. Battmann
66. The happy hreside. Two-part Henry Smart
67. Hark! from yon old abbey. Two-part J. Barnett
68. Merry May. Two-part Sir G. A. Macfarren
69. The Alpine sisters. Two-part D. Tagliafico
70. Heap high the golden corn. Two-part Raphael
71. Lull'd by the silence. Two-part Zamboni
72. Fairy sisters. Two-part F. Packer
73. Merry May. Two-part T. Distin
74. The swallows' return. Two-part T. Distin
75. The sea-nymphs. Two-part T. Distin
76. Merrie gipsies. Two-part T. Distin
77. Hail! pretty babe. Two-part T. Distin
78. Sligh-bells. Two-part T. Distin
79. For so hath the Lord. Two-part (St. Paul) Mendelssohn
80. And Paul came to the congregation. Two-part Mendelssohn
81. To God on high. Three-part (Chorale, St. Paul) Mendelssohn
82. O! Thou true and only lig' t. Three-part (Chorale) Mendelssohn
83. How lovely are the me singers. Three-part (Chorale) Mendelssohn
84. Away! away! Three-part J. L. Roedel
85. The angels' song. Three-part C. Gounod
86. A farewell. Three-part C. Gounod
87. The dawn. Three-part C. Gounod
88. Come away to the woods. Three-part C. Gounod
89. Miserere Domine. Three-part C. Gounod
90. Rest while the noon. Three-part (The Mountain Maidens) F. Romer
91. At break of day. Three-part (The Mountain Maidens) F. Romer
92. Haste away. Three-part (Bride of Burleigh) F. Schira
93. The morn is bright. Three-part (Bride of Burleigh) F. Schira
94. Hail to thee. Three-part (Bride of Burleigh) F. Schira
95. Around the maypole. Three-part (May-tide) P. Mazzoni
96. O'er the smiling meadows. Three-part (May-tide) P. Mazzoni
97. O! praise the flow'et sweet. Three-part F. F. Rogers
98. She sleeps. Three-part (The Magic Flower) F. F. Rogers
99. So pure, a sister's tender love. Three-part Weber
100. Gone is every pleasure. Three-part (Knight of Palestine) Weber
101. From Oberon in fairyland. Three-part Stevens
102. Blow, gentle gales. Three-part Bishop
103. Hark! Apollo strikes the lyre. Three-part Bishop
104. The winds whistle cold. Three-part Bishop
105. The thouch and crow. Three-part Bishop
106. Sound the loud timbrel. Three-part Arisio
107. Ye shepherds tell me (The wreath). Three-part Mazzini
108. Harvest home. Three-part Bishop and Foster
109. But now the pearl-crown'd moon. Three-part E. Aguilar
110. O! find a song. Three-part (Summer Night) E. Aguilar
111. When the wind blows. Three-part Bishop
112. A lullaby. Three-part G. Schmitt
113. Come over the hills. Three-part H. Foster
114. The sower. Three-part D'Albano
115. Home and rest. Three-part C. Pinus
116. Memories. Three-part C. Pinus
117. Good-bye, sweetheart, good-bye. Three-part J. L. Hatten
118. The city of the king. Three-part J. L. Hatten
119. Erin maygourcen. Three-part O. Barri
120. Blessed are the poor in Spirit. Three-part (Sacred) Mozar
121. Through the old cloisters. Three-part Beethoven
122. Roll on, fair orb. Three-part Beethoven
123. In Thee I trust. Three-part (Sacred) Handel
124. Ring on, sweet bells. Three-part C. Gounod
125. The minstrel. Three-part C. Gounod
126. An evening song. Three-part C. Gounod
127. The wood nymph's home. Three-part C. Gounod
128. The songs our fathers loved. Three-part M. W. Ballie
129. Erin maygourcen. Three-part (Bohemian Girl) M. W. Ballie
130. Now to the fair. Three-part (Bohemian Girl) M. W. Ballie
131. Yet droops the maiden. Three-part (Bohemian Girl) M. W. Ballie
132. Deign to forgive the gipsy maid. Three-part (Bohemian Girl) M. W. Ballie
133. The maiden's dream. Three-part Sir Julius Benedict
134. From out Thy stary dwelling. Three-part (Prayer, Moses in Egypt) Rossini
135. Father of Heaven. Three-part (Prayer, Masaniello) Aubert
136. A sylvan song. Three-part Wagner
137. A lady fair (Villanelle). Three-part Niedermeyer
138. Stay, prithee, stay. Three-part Bishop
139. O! skylark for thy wing. Three-part Mendelssohn
140. Light as fairy foot can fall. Three-part Weber
141. The evening bell. Two-part Zamboni
142. Haste thee, boatman. Two-part F. Kücken
143. On the margin of that river. Two-part Henry Smart
144. Bird of the morn. Two-part Henry Smart
145. Wandering wind. Two-part Henry Smart
146. Song of the sea breezes. Two-part J. L. Hatten
147. Heavenly music. Two-part J. L. Hatten
148. Adieu, ye woodlands. Two-part F. Abt
149. Nightingales are singing. Two-part F. Abt
150. Sing to me, gondolier. Two-part C. Gounod
151. Now, merry fays. Two-part C. Gounod
152. The voices of Spring. Two-part C. Gounod
153. The haymakers. Two-part Offenbach
154. Now the meadows. Two-part Offenbach
155. In Thy service. Two-part (Sacred) Lotti
156. I think of thee. Two-part R. Schumann
157. O! ye sunny hours. Two-part R. Schumann
158. Good night. Two-part R. Schumann
159. Cradled by the heaving billow. Two-part H. Foster
160. Serenade. Two-part J. B. Wexler
161. The sailor's return. Three-part Wagner
162. The song of June. Three-part Mendelssohn
163. Singing in the rain. Two-part J. P. Knight
164. The ferry boat. Two-part L. Williams
165. When spring descendeth. Two-part F. Abt
166. Where art thou, beam of light? Three-part Bishop
167. Far away. Two-part J. R. Thomas
168. Italy's music. Three-part C. E. Horn
169. Nina's farewell. Two-part Pergolesi
170. The gipsy home. Two-part Herbert Foster
171. Three vivandieres. Three-part F. Schira
172. Peace. Two-part Sir Julius Benedict
173. Sing, pretty maiden. Three-part (Maritana) Wallace
174. Angelus. Three-part (Maritana) Wallace
175. Pretty gitana. Three-part (Maritana) Wallace
176. Alas! those chimies. Three-part (Maritana) Wallace
177. Turn or, old time. Three-part (Maritana) Wallace
178. God save the Queen. Three-part National
179. Say, sad heart, why art thou beating? Two-part F. Abt
180. Eve's lamentation. Two-part M. P. King
181. Thy spirit is near. Two-part Henry Smart

LONDON: EDWIN ASHDOWN (LIMITED), HANOVER SQUARE.

CHOPIN.

D'ALQUEN, FRANK.

HORN, C. E.

LUTGEN, B.

MENDELSSOHN.

SPOHR.

London & New York: NOVELLO, EWER and Co.

CHORAL SOCIETIES.

SEASON, 1891-92.

CANTATAS.

HUMOROUS CANTATAS.

London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

150, HOLBORN BARS, LONDON, E.C.

SACRED CANTATAS.

SECULAR CANTATAS.

and American Organ. One Shilling each.
London: BAYLEY and FERGUSON, 34, Paternoster Row;

NEW ORGAN COMPOSITIONS

BY

D. R. MUNRO.

EXTRACTS OF OPINIONS FROM THE LEADING
CONTINENTAL ORGANISTS.

London: SCHOTT and Co., 159, Regent Street, W.

THE ORGANISTS'
MAGAZINE OF VOLUNTARIES

EDITED BY

E. MINSHALL.

"Admirably got up."—*Aberdeen Journal*.

One Shilling and Sixpence per Number.
Annual Subscription, 6s. 6d. post-free.

44, FLEET STREET, LONDON, E.C.

Sixth Thousand.

THE MONTHS

TWELVE VOCAL DUETS FOR SCHOOL USE

Words by EDWARD OXFORD.

MUSIC BY

ALFRED R. GAUL.

"There are in this series of duets the sweetest things of the kind we have ever met with. Things to be treasured in households where sisters or friends delight in joining voices."—*Birmingham Daily Gazette*.

	s.	d.
Parts I. and II.	each	1 0
Complete, paper cover		1 6
Ditto, paper boards		2 0
Ditto, scarlet cloth		3 0
Or, in Twelve Numbers	each	0 2

VOCAL TRIOS FOR SCHOOL USE.

THE BIRDS

Words by EDWARD OXFORD

MUSIC BY

ALFRED R. GAUL.

- | | |
|---------------------|------------------|
| 1. The Robin. | 4. The Skylark. |
| 2. The Nightingale. | 5. The Owl. |
| 3. The Dove. | 6. The Swallows. |

"By the production of these Trios our townsman, Mr. A. R. Gaul, has made a valuable addition to the many beautiful and useful compositions he has formerly given to the public. Mr. Gaul's music is unfailingly charming . . . and both in the home circle and in the school class is sure to be heartily welcomed."—*Birmingham Daily Gazette*.

	s.	d.
Complete, paper cover		1 0
scarlet cloth		2 6
Or, in Six Numbers	each	0 2

London and New York: NOVELLO, EWER and Co.

THE BROUGHTON CHORAL UNION have for SALE 30 copies "Bonny Kilmeny" (Hamish MacCunn); 27 copies "St. Cecilia's Day" (Van Bree). All full score. Also Glee, Part-songs, &c. Offers wanted, to the Hon. Sec., Mr. E. Walley, 4, Murray Street, Higher Broughton, Manchester.

SIXTY-ONE

MELODIES AND UNFIGURED BASSES

(To be Harmonized in Four Parts)

For the use of ADVANCED MUSICAL STUDENTS and CANDIDATES FOR DIPLOMAS

BY

ROWLAND M. WINN, Mus. Doc., OXON., F.C.O.

Price One Shilling.

"Both the melodies and the basses are designed with no little ingenuity, and form the means of bringing out in the student all the amount of skill of which he may be possessed."—*Musical Times*.

London and New York: NOVELLO, EWER and Co.

NOW READY.

A SCRAP BOOK for the use of Students of the DOUBLE-BASS. By JOHN REYNOLDS.

The work contains excerpts of the most important passages to be met with in the principal works of the great masters.

Each passage is carefully fingered, and special hints are given as to tuning the instrument in various manners.

It has been compiled as a Supplement to Langey's Tutors, which have met with such success, and will be found of the utmost value to every performer, whether of the elementary or advanced class.

The Author, Mr. JOHN REYNOLDS, is an acknowledged authority, and this work is the result of many years' experience in the Opera House and Concert Room.

Net price, 4s.; postage, 3d.

HAWKES and Son, 28, Leicester Square, London, W.C.

A SIMPLE METHOD OF SIGHT-SINGING.

By J. C. WALKER. Price 8d.

London and New York: NOVELLO, EWER and Co.

TO CHORAL SOCIETIES.—SURPLUS MUSIC, CANTATAS, PART-SONGS, GLEES, &c. For list and prices, apply to Hon. Sec., Oldham Vocal Society, Union Club, Oldham.

TO CHORAL SOCIETIES.—MUSIC (works, part-songs, &c.) for SALE, second-hand, in lots of 24 to 48. List, &c., on application to Hon. Sec., 12, Aden Grove, N.

FOR SALE, "MUSICAL TIMES" and "MUSICAL STANDARD," from 1887 to 1891—fifteen years. A. E. Stogdon, Barton Stacey, Micheldever Station.

Sight-Singing Manuals

FOR CLASSES AND CHOIRS

BY

J. SPENCER CURWEN,

Fellow of the Royal Academy of Music; President of the Tonic Sol-fa College.

In the Staff Notations, on Tonic Sol-fa principles.

MUSIC AT SIGHT. 6d.

Second Edition.

THE GUILD OF MUSIC. 6d.

Fourth Edition.

PRACTICE FOR SINGERS. Part I. 6d.

Seventh Edition.

PRACTICE FOR SINGERS. Part II. 6d.

Second Edition.

THE CHORAL SINGER. 1s.

Fifth Edition.

London: J. CURWEN and SONS, 8 and 9, Warwick Lane, E.C.

NEW COMPOSITIONS by ALBERT HAM, F.C.O.

Easy Setting of the Magnificat and Nunc dimittis in G 4d. net.

Part-Song—"The sun has gone down." S.A.T.B. 2d.

Two-part Song (s.c.)—"The Robin" 2d.

"—"The Skylark" 2d.

"—"The Cuckoo" 2d.

Humorous Part-Song—"Little Jack Horner." 5th

Edition 4d. net.

London and New York: NOVELLO, EWER and Co.

HUMOROUS PART-SONGS by A. J. CALDIOTT.

Poor Little Tom-ee (just published) 6d.

Where are you going to, my pretty maid? (just published) 6d.

Humpty Dumpty 6d.

Little Jack Horner (Tonic Sol-fa, 2d.) 6d.

Jack and Jill 6d.

The House that Jack built (Tonic Sol-fa, 2d.) 6d.

Sobbing Quartet 3d.

The Haymakers. Part-song 4d.

Out on the Waters. Part-song 4d.

Yule. Part-song 4d.

The Boy and the Bee 6d.

London: METZLER and Co., 42, Great Marlborough Street, W.

Just Published.

THE SINGER, NOT THE SONG. Song. The words written by AMY THORN. The music composed by T. E. SPINNEY. Price 2s.

London and New York: NOVELLO, EWER and Co.

Recently Published.

HAND GYMNASTICS

FOR THE SCIENTIFIC DEVELOPMENT OF THE MUSCLES USED IN PLAYING THE PIANOFORTE

BY

RIDLEY PRENTICE.

Price One Shilling and Sixpence.

In Paper Boards, Two Shillings.

(No. 36, Novello, Ewer and Co.'s Music Primers, Edited by Sir John Stainer.)

London and New York: NOVELLO, EWER and Co.

NEW SACRED CANTATA

With Accompaniment for ORGAN OBLIGATO ONLY.

ELIHU

OR

THE WONDERS OF NATURE

COMPOSED BY

WALTER LYLE BIGGS

(Organist of St. Peter le Bailey Church, Oxford).

Price Two Shillings and Sixpence.

THE LONDON MUSIC PUBLISHING CO., 7, Great Marlborough St., W.

NEW WORK FOR CHORAL SOCIETIES.

PENELOPE

FOR SOLO VOICES AND CHORUS

BY

BURNHAM HORNER.

Three Shillings net.

LONDON MUSIC PUBLISHING CO., 7, Great Marlborough Street, W.

NEW FOREIGN PUBLICATIONS.

ALLEN, CHARLES N.—Introduction and Gavotte. Op. 10. For Violin and Pianoforte ..	s. d.
BENDER, HERMANN.—Fingerübungen in Passagen—und Etudenform, Doppelgriffen, Oktaven und Akkorden. Op. 32. In three Books .. each net	3 0
BRUCH, MAX.—Lieder und Gesänge. For one or several Voices, with Pianoforte and Violin Solo Accompaniment. Op. 54. (German and English words):—	5 0
Score and Parts ..	15 0
Canzone. For Violoncello, with Orchestral or Pianoforte Accompaniment. Op. 55:—	
Full Score ..	8 0
Orchestral Parts ..	13 0
Violoncello and Pianoforte ..	6 0
CHERUBINI, L.—Quintet For Two Violins, Viola, and Two Violoncelli (posthumous work, composed in 1837) ..	16 0
CHOPIN, FR.—Nocturnes. Arranged for Pianoforte Duet by WILLY REHBURG:—	
Op. 9. Three Nocturnes, B minor, E flat, B major ..	4 0
Op. 32. Two Nocturnes, B major, A flat ..	2 0
Op. 72. Nocturne in E minor ..	2 0
FLÜGEL, GUSTAV.—Three Fugues in C major. Op. 101. For the Organ ..	4 0
Two Organ Pieces. Op. 102. No. 1. Prelude on the Choral "Du dossen Augen flossen" ..	2 0
— Ditto. No. 2. Fugue in E minor, with Introduction ..	2 0
GERLACH, THEODOR.—"Aus Seliger Zeit." Ein Liederkranz. For Tenor and Pianoforte. Op. 14. (German words) ..	2 0
GURLITT, CORNELIUS.—Six Pieces, from the "Miniatures." Op. 172. Arranged for Violin and Pianoforte:—	
No. 1. Song; No. 2. Ländler; No. 3. Spring Song; No. 4. Canzonetta; No. 5. Drinking Song; No. 6. Evening Song .. each	2 0
HERBERT, VICTOR.—"The Captive." A Dramatic Cantata. For Solo Voices, Chorus, and Orchestra. Op. 25. Vocal Score ..	4 0
HOFMANN, HEINRICH.—Hymnus an Kaiser Wilhelm II. For Male Voices and Military Band. Op. 106. Arranged for Pianoforte Duet ..	3 0
HOFMANN, RICHARD.—Fourteen Easy Studies for the Violin; with accompaniment of a Second Violin. Op. 74. In Two Books ..	4 0
KÜHMANN-REDWITZ, ANNA.—Five Lieder. For a high Voice. With Pianoforte Accompaniment. Op. 3. German words ..	6 0
LUND, JOHN R.—"The March to Battle." For Mezzo-Soprano and Baritone Solo, and Male Voices. With Orchestral or Pianoforte Accompaniment. Op. 12. Vocal Score ..	6 0
MacDOWELL, E. A.—"Die Sarazenen." "Die Schöne Alda." Two Fragments. For Full Orchestra. Op. 30:—	
Full Score ..	8 0
Orchestral Parts ..	18 0
MAES, LOUIS.—Four Pieces. For Organ or Harmonium. No. 1. Prelude. No. 2. Introduction and Fugue. No. 3. Allegretto. No. 4. Perpetuum mobile ..	6 0
PETRI, HENRI.—Violin Concertos of Modern Masters. With Pianoforte Accompaniment:—	
No. 1. Spohr, L.—Third Concerto. C major. Op. 7 ..	9 0
" 2. David, F.—First Concerto. E minor. Op. 10 ..	12 0
" 3. Gade, Niels W.—Concerto. D minor. Op. 56 ..	12 0
" 4. Rode, T.—Eleventh Concerto. D major. Op. 23 ..	9 0
" 5. Ries, F.—Concerto. E minor ..	9 0
" 6. Molière, B.—Third Concerto. D minor. Op. 10 ..	12 0
RHEINBERGER, J.—Suite (Prelude, Canzone, Allemande, and Moto perpetuo). For Violin and Organ, or Pianoforte. Op. 166 ..	15 0
RUHL, HANS H.—Schule der Geläufigkeit. For the Violin. Book I. (12 Studies from the Concertos of Old Masters) ..	6 0
SCHENCK, JOHANN (born 1650).—Suite in D minor. For Violoncello and Pianoforte ..	6 0
SITT, HANS.—Scale Studies in Double Stopping. For Violin. Op. 41 ..	9 0
WAGNER, RICH.—Schwanenlied aus "Lohengrin." Für eine discant und Streichzither. With Pianoforte. Arranged by P. LANG. Op. 75 ..	3 0

Sold at half-price, if not marked net.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

BEETHOVEN.—FULL SCORES for SALE:
 "Fidelio," Mass in D, "Mount of Olives," Symphonies.
 A. G. Firholt, Crowthorne, Berks.

Just Published.

SYMPHONY

(No 4, in F major, Op. 31)

COMPOSED BY

C. VILLIERS STANFORD

PIANOFORTE ARRANGEMENT (Four Hands) BY

CHARLES WOOD.

PRICE TEN SHILLINGS AND SIXPENCE.

London and New York: NOVELLO, EWER and CO.

THE OVERTURE

A MONTHLY MUSICAL JOURNAL

WRITTEN BY

MUSICIANS FOR MUSICIANS.

EDITOR: F. CORDER.

PUBLISHED BY

MESSRS. FORSYTH BROS., 267, REGENT STREET, W.

Price 3s. Annually (9 Nos.), or by post, 3s. 6d.

VOL. II., No. 6, OCTOBER, 1891, CONTAINS—

*Unmusical England;**Passing Notes;**The Gushing Amateur Again;**Thoughts and Reflections by T. A. M.**Academy Ballads, No. XIV.**History of the Royal Academy;**R.A.M. Prize Distribution;**Academy Concerts and News;**Correspondence,**Esc., Esc.*

THE

CATHEDRAL
PRAYER BOOK

BEING THE

BOOK OF COMMON PRAYER

WITH THE MUSIC NECESSARY FOR THE USE OF CHOIR

TOGETHER WITH THE

CANTICLES AND PSALTER

POINTED FOR CHANTING

EDITED BY

SIR JOHN STAINER, M.A., Mus. Doc., Oxon.

(Professor of Music in the University of Oxford)

AND

THE REV. W. RUSSELL, M.A., Mus. BAC., Oxon.

(Successor of St. Paul's Cathedral).

EDITIONS.

1. Demy 8vo, 620 pp., large type. With Canticles and Psalter pointed for chanting. Cloth, red edges ..	s. d.
2. Demy 8vo, 588 pp., large type. With Canticles and Psalter pointed, set to appropriate Chants (Cathedral Psalter Chants). Cloth, red edges ..	6 0
3. Imperial 32mo, 678 pp., Pocket Edition. With Canticles and Psalter pointed for Chanting. Cloth, red edges ..	3 6

The Clergy can be supplied with copies, in quantities of not less than 25, on liberal terms.

London and New York: NOVELLO, EWER and CO.

CHAPPELL & CO.'S PUBLICATIONS.

VOICE TRAINING EXERCISES

BY
EMIL BEHNKE,
 LECTURER ON VOCAL PHYSIOLOGY AND TEACHER OF VOICE PRODUCTION,
 AND
CHARLES W. PEARCE,
 MUS. DOC., CANTAB.

In separate Books, for Soprano, Mezzo-Soprano, Contralto, Tenor, Baritone, and Bass.

PRICE EIGHTEENPENCE. IN CLOTH BOARDS, THREE SHILLINGS.

"Admirable, and doubtless will prove of great utility."—*Sir Frederick A. G. Ouseley.*

"Far more precise in plan than anything I have seen."—*Sir Robert Stewart.*

"I like the exercises very much; they are scientific, systematic, and ingenious."—*Dr. Stainer.*

POPULAR NUMBERS OF

CHAPPELL'S VOCAL LIBRARY OF PART-SONGS.

8. Soldiers' Chorus ("Faust").	T.T.B.B.	Gounod	4d.	102. Madrigal ("Ruddigore").	S.A.T.B.	Sullivan	6d.
10. Up, quit thy bower.	S.A.T.B.	Richards	4d.	109. Praise ye the Father.	S.A.T.B.	Gounod	2d.
14. Gipsy Chorus .. ..	..	Balfe	4d.	110. Victoria, our Queen.	S.A.T.B.	J. Barnby	3d.
22. Serenade.	S.A.T.B.	H. Smart	2d.	112. Torpedo and the Whale.	S.A.T.B.	Audran	4d.
34. Market Chorus ("Masaniello").	S.A.T.B.	Auber	4d.	113. Light as Air Waltz ("Faust").	S.A.T.B.	Gounod	6d.
94. Brother, thou art gone before us.	S.A.T.B.			114. Strange Adventure ("Yeoman of the Guard").		Sullivan	6d.
		A. Sullivan	6d.		S.A.T.B.	..	..
96. Madrigal ("Mikado").	S.A.T.B.	..	6d.	115. Serenade.	T.T.B.B.	..	Reginald de Koven 4d.
100. Hunting Chorus ("Dorothy").	..	..Cellier	2d.				

COMPLETE LISTS ON APPLICATION.

NEW WORK FOR SINGING CLASSES.

CHAPPELL'S PENNY OPERATIC PART-SONGS

FOR SOPRANO, ALTO, TENOR, AND BASS.

The present Collection of Part-Songs is entirely new, being selected and adapted from the most striking and popular Choruses in the favourite Foreign Operas. The Arrangement is purely Vocal, such Choruses only being chosen as can be sung without the aid of an Instrumental Accompaniment. The words have been expressly written for the work, and the harmonies arranged in four parts, as likely to be most useful in small Classes.

LIST OF CONTENTS ON APPLICATION.

ORATORIOS, CANTATAS, &c.

LALLAH ROOKH. Cantata. By **FREDERICK CLAY.** Words by **W. G. WILLS.** The most popular work of **FREDERICK CLAY.** Containing the celebrated song "I'll sing thee songs of Araby," and lately produced with the greatest success by Mr. Eaton Fanning and others. Paper cover, 3s. 6d. net; cloth, 5s. net.

FAUST. A Dramatic Legend. By **HECTOR BERLIOZ.** A new Edition of this celebrated Work at a greatly reduced price. Paper, 3s. 6d.; cloth, 5s. net.

GRAY'S ELEGY. A Cantata. By **ALFRED CELLIER.** Paper, 2s. 6d.; cloth, 4s.

THE MARTYR OF ANTIOCH. Sacred Musical Drama. Words selected from **MILMAN'S** Poems. The Music composed by **ARTHUR SULLIVAN.** Price, in paper cover, 5s. net; cloth, 8s. net.

GOD IS LOVE. A new Edition of this popular Cantata. Words selected from the Sacred Poets. Music composed by **MRS. J. ROBINSON.** Price 3s. net; separate Voice Parts, 6d. net; Harmonium Part, 1s. 6d. net.

THE JACKDAW OF RHEIMS. Cantata. Written by **THOMAS INGOLDSBY.** Music composed by **GEO. FOX.** Price 2s. 6d. net; separate Voice Parts, 6d. net.

ORCHESTRAL AND CHORUS PARTS OF THE ABOVE MAY BE HAD ON HIRE.

CHAPPELL AND CO.,

50, NEW BOND STREET, W.

Printed by **NOVELLO, EWER and Co.**, at 69 & 70, Dean Street (W.), and published at 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)
 Sold also by **KENT and Co.**, Paternoster Row (E.C.)—Thursday, October 1, 1891.